

JUNIOR ARTS AND ACTIVITIES

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ELEMENTARY
TEACHER OF
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LETTERS

We love letters. They are our only means of knowing our ever-increasing family of readers. Because you might like to get acquainted with this family, we are going to share some of our letters with you each month.

We hope you will feel free to write this department, too. When you write, let us know if you do not want your name to appear with your letter.

Dear Editor:

I enjoy JUNIOR ARTS AND ACTIVITIES very much. However, more units for upper grades would be appreciated.

—Chowchilla, Calif., teacher

What do you think about our unit on Indians appearing in this issue of JUNIOR ARTS AND ACTIVITIES? We strive to have a variety of material suitable for all the grades of the elementary system.

Dear Editor:

I have been a subscriber to JUNIOR ARTS since its beginning. I wouldn't miss a copy.

My main criticism is that there is
(Continued on page 2)

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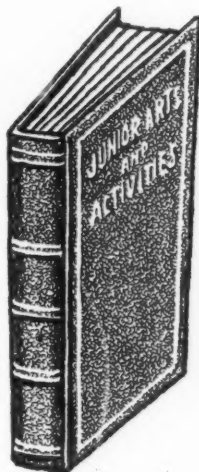
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Written and published by D. C. Blide, Director,
Industrial Arts Department, State Teachers
College, Minot, North Dakota

Dept. J

D. C. Blide, Industrial Arts Department
State Teachers College, Minot, No. Dak.

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NAME

ADDRESS

(Continued from page 1)

never enough primary material. I don't suppose this can be remedied as intermediate teachers want more of such material. —Syracuse, N. Y., teacher

With each issue, JUNIOR ARTS AND ACTIVITIES hopes to be better suited to the needs of all grades. Our lessons in primary music by Louise Woepel are answering the many requests we have had for such projects. Primary projects in the October JUNIOR ARTS AND ACTIVITIES are: Halloween designs, Columbus boat, The Common Sense Safety Fairy, Clock project, and the continuation of the travels of Orchid and Bud.

Dear Editor:

If I could have but one teaching help I should choose JUNIOR ARTS AND ACTIVITIES. I like it for usability.

—North Hollywood, Calif., teacher

Thank you for those complimentary remarks. We want you to let us know if, at any time, we can add material or

improve the contents of JUNIOR ARTS AND ACTIVITIES in any way.

Dear Editor:

I like JUNIOR ARTS AND ACTIVITIES because it gives me added material for projects instead of devoting so much space to just plain units.

—New York City teacher

Our projects are the most valuable part of JUNIOR ARTS AND ACTIVITIES, we feel. This month our Indian project pages will provide interesting and instructive activities for your classes. Whenever you believe that we can improve our project pages, please write and give us your suggestions.

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CHICAGO, ILLINOIS

THE MAGAZINE FOR THE ELEMENTARY TEACHER OF TODAY

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Next month JUNIOR ARTS AND ACTIVITIES will present a kindergarten project prepared by Miss Yvonne Altmann. Miss Altmann is a kindergarten director and her article containing outlines of kindergarten activities will be a "must" on the reading list of every kindergarten and primary teacher.

INJUN SUMMER

Yep, sonny, this is sure enough Injun summer. Don't know what that is, I reckon, do you?

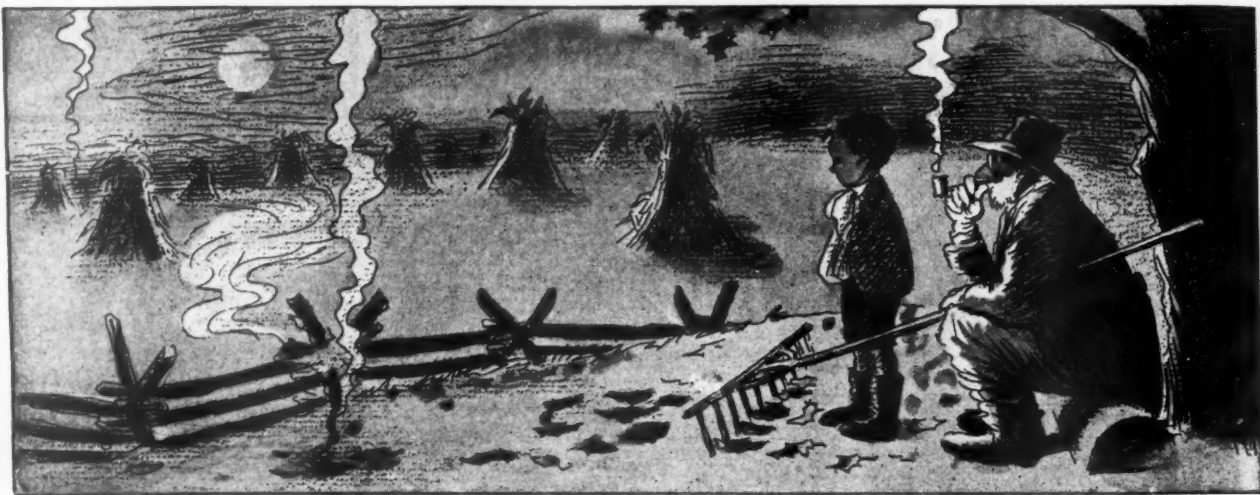
Well, that's when all the homesick Injuns come back to play. You know, a long time ago, long afore yer grand-

daddy was born even, there used to be heaps of Injuns around here—thousands—millions, I reckon, far as that's concerned. Reg'lar sure 'nough Injuns—none o' yer cigar store Injuns, not much. They wuz all around here—right here

where you're standin'.

Don't be skeered—hain't none around here now, leastways no live ones. They been gone this many a year.

They all went away and died, so they ain't no more left.



But every year, 'long about now, they all come back, leastways their sperrits do. They're here now. You can see 'em off across the fields. Look real hard. See that kind o' hazy, misty look out yonder? Well, them's Injuns—Injun sperrits marchin' along an' dancin' in the sun-

light. That's what makes that kind o' haze that's everywhere—it's jest the sperrits of the Injuns all come back. They're all around us now.

See off yonder; see them teepees? They kind o' look like corn shocks from here, but them's Injun tents, sure as you're a foot high. See 'em now? Sure, I knowed

you could. Smell that smoky sort o' smell in the air? That's the campfire a-burnin' and their pipes a-goin'.

Lots o' people say it's just leaves burnin', but it ain't. It's the campfires, an' th' Injuns are hoppin' 'round 'em t' beat the old Harry.



You jest come out here tonight when the moon is hangin' over the hill off yonder an' the harvest fields is all swimmin' in th' moonlight, an' you can see the Injuns and the teepees jest as plain as kin be. You can, eh? I knowed you would after a little while.

Jever notice how the leaves turn red 'bout this time o' year? That's jest an-

other sign o' redskins. That's when an old Injun sperrit gets tired dancin' an' goes up an' squats on a leaf t' rest. Why, I kin hear 'em rustlin' an' whisperin' an' creepin' 'round among the leaves all the time; an' ever' once'n a while a leaf gives way under some fat old Injun ghost and comes floatin' down to the ground. See—here's one now. See

how red it is? That's the war paint rubbed off'n an Injun ghost, sure's you're born.

Purty soon all the Injuns'll go marchin' away agin, back to the happy huntin' ground, but next year you'll see 'em troopin' back—th' sky jest hazy with 'em and their campfire smolderin' away jest like they are now.

Reprinted through courtesy of The Chicago Tribune and John T. McCutcheon.

This nationally famous cartoon by John T. McCutcheon was first published in The Chicago Tribune in October 1912. It has been printed in this paper each year following. Thousands of people look forward to seeing it as they do to the beauty of the autumn leaves.

A framed copy in colors which will be helpful in staging the play—Injun Summer—can be purchased from The Chicago Tribune, Chicago, Illinois for \$1.00. The Sunday Chicago Tribune of October 20, 1940—price 10 cents—will contain a copy.

I WANT TO DO SOMETHING IMPORTANT

"What's being a school teacher? There's no glamour in teaching a group of children."

It is only natural that all of us want to do something of importance, but not many of us realize that we are fulfilling a vital role in our daily jobs. We have fallen into the habit of thinking that the only jobs of importance are the "glamour" jobs—the ones with a title—gold braid—or a spot light.

Very few of us consider how important an ordinary job may be. Your teaching—guiding a group of boys and girls—helping them get their feet on the firm ground of right understanding and acceptance of responsibility—may start one of those children on the road, the beginning of a famous and useful citizen.

Perhaps, the schoolteacher who started Burbank thinking of plants or one of the Wright brothers thinking of flying imagined her job was of little importance.

It isn't your job, but what you do in it, that counts. All good work is important; and with that importance—loyalty, kindness, helpfulness, and understanding are essential.

In the early colonial period, far-sighted and wise citizens wanted all children to be able to read and write and do a little "figuring." It required a tremendous amount of courage and initiative for a young person to push forward to outstanding achievement. Today our modern schools are an evolution of democracy, and they have flowered in the last 50 years.

Today you have every opportunity of doing helpful and important work in your job. You have the facilities, the material, and you have the background.

Our job as publishers of JUNIOR ARTS AND ACTIVITIES is not important in itself; but, by helping you to succeed, we make it so.

Let us pull together in achieving this end — of bringing right understanding to every boy and girl.

—Editor

INDIANS

A COMPLETE UNIT OF WORK COVERING ALL AMERICAN INDIANS

by
ANN OBERHAUSER

INTRODUCTION. On this and the following pages are contained a complete unit of work for the study of the Indians of the United States. Subsequent pages will have detailed studies of the Indians from various sections of the United States. Activities and projects for each group are given and will be outlined in the unit. If your students are more advanced, discuss the coming of the Indian to the Western Hemisphere. In this connection study the pre-historic relics scattered throughout the country.

Children will naturally be interested in a unit on Indians, because Indians appear to fascinate even the smallest youngsters. You might point out that the game "Cowboys and Indians" isn't a very fair one and bring out, in Social Studies, some of the injustices to the Indians which this game represents.

APPROACH: A group discussion is one way to begin this unit. The questions asked will result in the formal organization of the work. Or, tell the class that they are going to start a unit on Indians. Ask them to bring to school anything suggestive of Indians or Indian lore. This, also, will elicit questions and suggestions for future activities. Reading Indian myths, legends, and stories sets the stage for an exciting unit.

ORGANIZATION:

1. Personal characteristics
 - a. Indian, tall or short?
 - b. What color skin?
 - c. What color hair?
2. Dress
 - a. Kind of material used
 - b. Shirts and leggings
 - c. Moccasins
 - d. Headdress
 - e. Dress for hunting
 - f. Dress for ceremonials
 - g. Dress for war
3. Occupation
 - a. Hunting
 - b. Fishing
4. Homes
 - a. Homes of roving Indians—wigwams and tepees
 - b. Homes of sedentary Indians
 - c. Materials used
 - d. Decorations
5. Transportation
 - a. Canoes
 - b. On foot
 - c. Horseback
 - d. Travois
 - e. Bull boats
6. Utensils and weapons
 - a. Bows and arrows
 - b. Knives
 - c. Tomahawks
 - d. Clay bowls, etc.
 - e. Reed baskets
7. Religion
 - a. Belief in "Great Spirit"
 - b. "Happy Hunting Ground"
 - c. Religious dance and ceremonials
 - d. "Medicine"
 - e. Initiation
8. Myths and Legends
9. Arts and Crafts
 - a. Pottery
 - b. Basketry
 - c. Jewelry
 - d. Rug weaving
 - e. Tanning hides
10. Government
 - a. Tribe
 - b. Clan
 - c. Chiefs
 - d. Council
11. Indian and the White Man
 - a. Some Indian tribes have been wiped out.
 - b. Some were emigrated to other parts of the country.
 - c. Now live on reservations

d. Some accept white man's ways.

This outline for the organization of the unit follows closely the detailed stories of the Indians of the Northeast, Southwest, Plains, Southwest, and Northwest. Study each group separately, using the outline as a guide. Your students want to be familiar with the fact that there are types of Indians



living entirely different lives in the various sections of the country.

QUESTIONS FOR DISCUSSION:

1. Why did some of the Indians of the Northeast live in wigwams while others had more permanent homes?
2. Was there any great difference between what the Indians of the Plains believed about the "Great Spirit" and the beliefs of the Indians of the Southeast?
3. Was the Chief of the tribe the one who could condemn a man to death?
4. Discuss the crafts of the Indians in the different parts of the country. Show how they used the available material.
5. Why do some Indian tribes such as the Iroquois have names which do not sound "Indian" at all?
6. How did the Indians carry their babies?
7. Did any Indian tribe have a form of alphabet?
8. What types of musical instruments did the Indians use?
9. What Indians lived in apartment buildings?
10. Discuss Indian symbols and their uses.

INTEGRATED ACTIVITIES:

New words: canoe, travois, quiver, buffalo, pueblo, jewelry, weaving, totem, wigwam, salmon, everglades.

LANGUAGE:

Oral: Have the children give oral reports on some phase of Indian life on which they have made original research.

Dramatize Indian legends or some famous historical Indian episode.

Written: Encourage your charges to write original myths and Indian legends of their own. Or, have them investigate around in the community for some local Indian legend. Nearly every town has a myth or legend concerning the Indians.

SOCIAL STUDIES:

Draw a map showing location of principal tribes before and after the coming of the white man.

Show how tribal crafts are helping Indians retain their independence.

Obtain material from the Department of Indian Affairs, Department of Interior. Find out what the government is doing to help the Indians.

In what sections of the country have the Indians kept most closely to their ancient ways?

HISTORY:

Choose some Indian tribe and trace its history from the coming of the white man to the present day. Who were some

of the famous chiefs of the tribe? What were its relations with the white people?

Tell the story of some famous Indian chief such as Pontiac. Describe the war he started; show how it was concluded.

Tell how the Indians either harmed or aided the colonists during the Revolutionary War.

ART:

On the pages following this outline, we have reproduced full page projects in connection with the study of Indians. Again, we have followed geographical lines so that there are projects on the Indians of the Northeast, Southeast, Plains, Southwest, and Northwest.

NORTHEAST:

Make a sandtable project showing type of home of these Indians, style of dress, mode of transportation. Construct a wigwam according to the directions given on the project page using brown craft paper treated as described on page 15.

Since the Moundbuilders lived in this region, make models of some of the types of mounds. Show the various things (modeled in clay) which were put into the mounds.

SOUTHEAST:

Make a replica of a Seminole house with Seminole Indians fashioned from clothespins and dressed properly standing nearby. With pen knives, small dugout canoes may be made.

PLAINS:

These Indians were most skilled in tanning and decorating buffalo hides. Following the directions on a subsequent page, simulate a buffalo hide, decorate it, and mount it as suggested. Note the lovely symbols and designs with which these hides were decorated.

The Plains Indians were expert bead workers. Using a very simple bead loom, make headbands and decorations for pouches.

SOUTHWEST:

With modeling clay, make an Indian pueblo village. When the clay dries it will have the appearance of adobe. The Indian figures may be modeled of clay or made by any other method which the ingenuity of the class can devise.

For the Navajos of the Southwest sandpainting had a very real religious significance. It was, indeed, a prayer. Make some of these sand drawings. We have given you various designs and symbols. See article on sandpainting on page 42.

No potter's wheel was used by these Indians to fashion jars and vases of very great beauty. Indeed, today a part of the Indians' income is from the sale

of jars and other pieces of pottery made by the coil method. Make a vase and decorate it with appropriate symbols.

NORTHWEST:

Make a sand table arrangement showing Indians in southern Alaska. These are the totem carvers so you will need to carve a totem pole. Model the figures in clay giving details of the warmer clothing. The homes of these Indians are different, too. Show one on your sandtable. The backgrounds for all of the sandtable projects may be sketched and colored with crayon, colored chalk, poster paints, or water colors.

SEWING:

The members of the class may make Indian costumes to be used in the Indian plays. Materials used may be bur-lap or any other coarse, cheap fabric. Decorations are left to the ingenuity of the class.

Poems:

Indian Children—Annette Wynne—*Childcraft*—Vol. 1, p. 127.

Hiawatha—Longfellow.

The Indian Child—Margaret Sangster.

Pictures for Study:

Penn's Treaty with the Indians—Benjamin West.

Red Horse, Indian.

Solemn Pledge, Taos Indians—Walter Ufer.

Taos Indian Roasting Corn—E. Irving Couse.

Bibliography:

Uncivilized Races of the World—Vol. II—Rev. J. G. Wood.

National Encyclopedia.

Junior Encyclopedia Britannica.

Childcraft.

FOREST INDIANS OF THE NORTHEAST

The northeastern part of the United States, comprising roughly the section north of the Ohio river and east of the Mississippi, was the home of some of the most famous Indian tribes. From a history of America, we learn of the meetings which early settlers had with the tribes living in the region along the Atlantic seaboard. Such tribes were the Narragansett, Iroquois (the Five—later Six—Nations of Cayuga, Mohawk, Oneida, Onodaga, Seneca, Tuscarora. They were also known collectively as the Maqua, Mohawk, Seneca, Tuscarora, from the names of their leading tribes),

(Continued on page 9)



ALASKAN INDIANS TOTEM POLE

BLACKFEET INDIAN

PLAINS INDIANS



HOPI INDIAN WEAVING BASKETS



NAVAJO INDIAN MAKING A SAND PAINTING



SEMINOLE



SENECA INDIAN IN WAR DRESS

MOHAWKS MAKING A DUGOUT CANOE



Huron, Ojibwa, Menominee, Winnebago, and other less important tribes and clans.

They roamed over the forests hunting and fishing.

Since these Indians lived in a region which, in winter, becomes very cold, they wore robes made from deer skin. Woven rabbit skin was also used to make their clothes. Some of their garments were similar to shirts, while a kind of blanket made from deer skin gave extra protection against rain and cold. They wore leggings and soft-sole moccasins, also.

It is in the Northeast that we find Indians living in the greatest variety of homes. Some of them lived in skin or bark wigwams; some, in houses covered with bark or mats (these might be round, rectangular, or oval); some tribes had more or less permanent homes built inside a stockade such as the colonists used for protection.

This group of Indians being of a migratory nature did not develop as many different types of weapons and utensils as other tribes we shall study. Their tools were of a utilitarian nature. They included arrow and spear heads, primitive hoes, bows and arrows, wooden clubs, stone axes, tomahawks, nets for fishing, wooden dishes, and some clay pottery.

A fact to be noted about all Indians is that they worked with the materials at hand. The Indians of the northeastern woodlands had little good clay for making pottery so they used bark fiber, splints, and rushes to shape baskets of lovely design. From the skins and hair of moose and deer, these Indians fashioned pouches for their tobacco, pipes, etc. They used beads to ornament these bags and also to make headbands and decorations for clothes.

The most important thing in an Indian's life was his religion. In the different tribes there were different practices and ceremonies, but through all the tribes of the Northeast, indeed of the whole continent, there was a very definite similarity of belief and worship. They all held that there was a "Great Spirit" which was manifested in all nature. Thus there were gods of rain, sun, harvest, etc., all subservient to the "Great Spirit." The Indians believed in a "happy hunting ground" to which they would go after death, and for this they prepared themselves. Many tribes had elaborate burial grounds—as archaeological experts believe—in beautifully shaped mounds. In a later paragraph the details of these mounds and the Indians who erected them will be given.

Indian ceremonials in the Northeast

generally took the shape of dances to the Great Spirit. When they went to war, the Indians held a "War Dance" praying the god of war to give them success in their undertakings. Some of the tribes in this section placed a special religious significance on masks. They believed that masks could make them have great supernatural powers. As a part of secret religious societies, the masks were very important.

Since the Indians in this territory did not have a convenient alphabet for use in transmitting their thoughts a great body of chanted myths and legends came into use. These played an important part in religious ceremonies, but the legends embraced secular subjects. There were tales of famous chiefs, medicine men and Indian maidens; there were tales of war and hunting.

There is the legend of the holy mask which had great magic powers. It could make storms or bring sunshine. Snakes were afraid of the mask and their poisons had no power against it. Once a young hunter donned the mask and went out into the forest. He did not come back to the Indian village again until he was an old man. He cut pieces from every basswood tree he found and made them into masks. Because of the masks, the Indian made friends with and learned the secrets from all the birds and animals he met. When he returned home, he was, as I have said, an old man but the magic mask had transformed him into a giant so that he could carry his burden of masks.

Some of the woodland tribes were almost entirely hunting and fishing tribes. Some, like the Iroquois nation, lived in more permanent homes and raised crops of maize, beans, squash, and rice. These tribes did some hunting for small game.

The Indians were very much interested in sports. Those which required strength and prowess in difficult feats were especially favored by the men of the tribe. There were endurance races, archery contests, and a primitive form of la crosse.

To get from one place to another, these Indians had dugout canoes or (in the Ojibwa country) canoes made from birchbark. Of course, they could trek through the forests on foot for great distances. In the winter time, they used snowshoes.

It is, as Americans realize, a sad commentary on our march of progress, that the Northeast tribes of Indians were almost entirely obliterated in the expansion of the colonial domain. Only in the western part of this region are there extensive Indian reservations

where these noble men may live unmolested. The colonists and Indians fought—the Indians always being provoked by the white men taking their land. In some cases entire tribes were wiped out in bloody battles which are some of the saddest pages in our history. The Indians saved the first white settlers from starvation only to find that their kindness was to result in the extermination of their tribes.

Along the Atlantic seaboard, there are few Indian reservations. But in Wisconsin, upper Michigan, and Minnesota there are more or less extensive Indian reservations. These are an attraction to tourists who come to these vacation spots to see Indians living somewhat as they did in the past and to buy the products of Indian handicraft.

THE MOUND BUILDERS

One of the most peculiar features of Indian culture yet to be discovered by archeologists is the mounds which were erected, according to these students, as burial places for Indian dead. In the northeastern part of the United States, but particularly in Ohio, West Virginia, and Wisconsin, these odd earth shapes are to be found. At first it was thought that some remote people not related to Indians built them, but now it is believed that the ancestors of the Indians erected them to honor and to bury their dead.

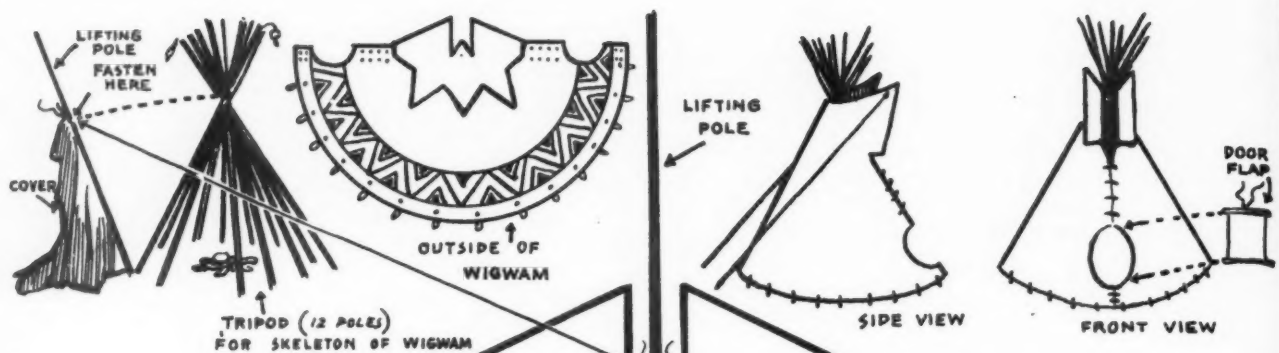
The mounds are either conical or in the shape of animals. Perhaps the most famous mound of all is located in Ohio. It is in the form of a snake. Generally called the Great Serpent Mound, it is almost exactly a quarter of a mile long and from three to five feet high. In its open jaws is an egg sixty feet wide and one hundred and twenty feet long.

Inside this and other mounds excavators have found clay jars, some pieces of cloth made from grasslike plants, tobacco pipes, images of various animals and birds, and even clam pearls.

Some people think that the mounds were made in the shape of the "totem" of the tribe or clan which erected them. Thus, a tribe which had the snake for its symbol, would make a mound in that shape.

Activities in connection with mounds: Make a sand table project showing the snake mound or cone shaped mounds. Gather different things which were found in the mounds or make clay models of them. The children may even make mounds in the shapes of birds or animals.

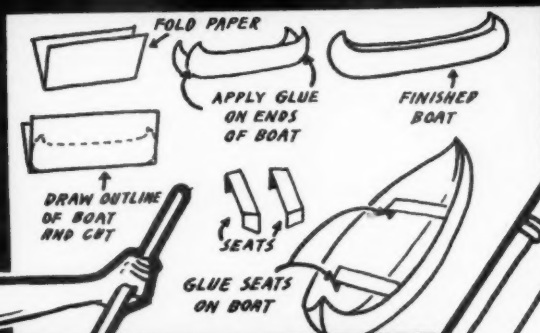
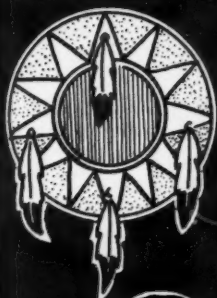
Make a map showing the location of the mounds in the United States and Canada. This will disclose the wide
(Continued on page 12)



To make this wigwam of the Indians of the North-east, use craft wrapping paper treated in the manner described on page 14.

Make several of these wigwams to use in a sand table. The background may be part of a mural on Indians or may be made separately.





PATTERN
FOR CANOE

FOLD FLAP ON
DOTTED LINE
AND GLUE
ONTO SEAT
OF CANOE



FOLD FLAP ON
DOTTED LINE
AND GLUE
ONTO SEAT
OF CANOE



area in which mounds are to be found.

Write essays on the history of the mounds and the probable builders of them. The children, if they are a little older, might enjoy writing fanciful short stories about the mound builders.

FAMOUS CHIEFS OF THE INDIANS OF THE NORTHEAST

If, again, one glances at a history of the United States, many names of famous chiefs will be found. There were such men as Powhatan and Massasoit—the kind chiefs who befriended the early settlers—King Phillip, Pontiac, Tecumseh, Black Hawk were all chiefs of the Indians of the northeastern woodlands. Cornplanter, a famous Seneca Indian, was noted for being instrumental in securing warriors to fight for the British during the Revolutionary War. He changed his policy after a while and fought, with his braves, for the American colonists. Through his diplomacy he gained for himself the title of "Colonel Obeal."

One of the most feared Indians was Black Hawk. It was he who persuaded the Winnebago, Potawatomi, and Kickapoo Indians to fight the white settlers in regard to moving westward across the Mississippi river. The Indians had made a treaty with the white people whereby they would move across the river to permit the pioneers to settle in Illinois and surrounding territory. Black Hawk said his people did not make such a treaty and the coalition fought emigration westward. Black Hawk caused the militia of Illinois to be called thus beginning the Black Hawk War. In later years, Black Hawk was treated with great deference and respect by white people.

INDIANS OF THE SOUTHEASTERN WOODLANDS

The southeastern part of the United States was also the home of a group of Indian tribes. Some of them spoke languages similar to the northern Indians. Their customs, however, were somewhat different. The three principal tribes living in this region were the Creeks, Cherokees, and Seminoles.

In manner of dress, these Indians did not differ to an appreciable extent from their neighbors to the north. They did not, in such regions as Florida, southern Georgia, and Alabama, wear the leggings characteristic of the Indians of the Northeast. Large war bonnets were not the rule with the Seminoles, though

some of the other tribes did wear them.

The homes of some of the southeastern Indians were but rude shelters to protect them from the sun and possible rain. They had no sides but the roof was thatched with palmetto leaves. The Indians slept on platforms and their entire cabin was raised off the ground.

To permit travel through the dense swamplands of the south, the Indians have simple dugout canoes made of cypress logs. The very tough grasses along the swamps make it difficult to navigate; but, with these canoes, the Indians go into the swamps with comparative ease.

Besides the bow and arrow, these Indians use the blow gun. A dart is placed in a small tube and blown in the desired direction. Their chief crafts are basketry and pottery making.

The only tribe in the United States to have a system of alphabetical writing was the Cherokee. One of their chiefs, Sequoyah, was the inventor.

As has been said before, the Indians all over North America had a similar religion. The "Great Spirit" symbolized principally in the sun, was their main deity. Most of the dances had a religious significance. Such a dance was the Creek ceremonial of the new fire of "Busk."

The Cherokees celebrated a season of early harvest with the "Green Corn Dance." This was a non-religious festival, although some of the actions were religious in character. The season of the green corn, when the corn was ripe and ready for eating, was a short one and the green corn was regarded as a great delicacy. After suitable thanks were given to the Great Spirit for a bountiful harvest, the corn was roasted and a general time of feasting and reveling ensued. An almost carnival-like period of festivity was enjoyed contrasting sharply with the idea that the Indians were always warlike and solemn.

The Indians of the Southeast were primarily an agricultural people. They did not embark on long hunting expeditions which would necessitate moving the tribe; on the contrary, they lived in villages which were permanent in character.

As the Atlantic seaboard became more populated, the Indians were treated poorly by the white people. All the main tribes were finally evacuated by the United States government to Oklahoma. The Cherokees lost their land because gold was discovered in Georgia, the place where most of them lived. However, some resisted the government

and fled to the Great Smoky mountains where a few still live. The same fate befell the Seminoles, but a greater number of these fought against the troops sent to move them and, having escaped to the Florida Everglades, they continued to resist all efforts to conquer them. The Seminole leader is still remembered as is the manner in which he was captured by the soldiers.

Other southeastern Indian tribes were forced to retreat north to escape the colonists. They went, some of them, to the great plains region; some migrated north of the Ohio river, became acclimated there, and were influential tribes in that locality.

OSCEOLA—THE FAMOUS CHIEF OF THE SEMINOLES

The most famous chief of the Seminoles was Osceola who led them in battle during the second Seminole war. This half-breed Indian was such an ardent patriot that, when his tribe was insulted by an Indian agent, he urged the tribesmen to disregard a treaty which the Seminoles had signed with the United States Government. The second Seminole war continued under the leadership of Osceola until his capture. He spent the remainder of his life in prison at St. Augustine and Fort Moultrie, South Carolina. His people really won their contest with the United States because they still remain in Florida. Osceola is greatly revered by the Seminoles and white people have come to recognize the great powers of loyalty and leadership which he possessed.

THE LEGEND OF THE STRAWBERRIES

The Cherokees tell how once two Indian children—brother and sister—who loved each other very much quarreled bitterly. Little Sister ran away to the East, to the Sun. Big Brother ran away to the West. Each was very sorry about the quarrel because the matter was so small; but neither would admit he was wrong. Finally Big Brother decided to run toward the Sun, also. He could not catch his sister because she had such a head start over him.

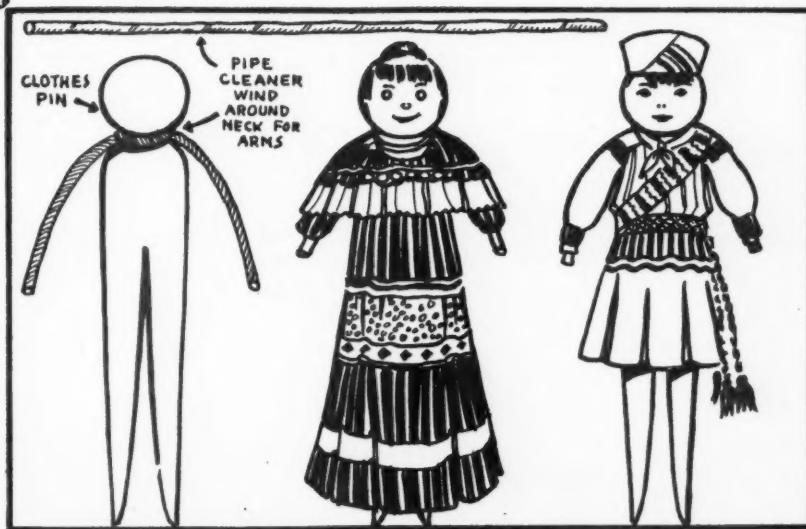
Finally, Little Sister reached the Sun. He asked her whether she wanted to see her brother. Of course, Little Sister replied that she wished that with all her heart. "Then, go," said the Sun kindly, "returning in the direction from which you have come."

On the way back, to tempt her, the Sun placed all sorts of beautiful and luscious fruit in Little Sister's path. But, although she was very hungry, she would not taste any. So great was her



The Seminole Indians living in Florida have the kind of houses pictured above. Incorporate this house — really only wooden poles supporting a thatched roof with a wooden platform raised off the ground—into a sand-table.

The figures can be made from ordinary clothespins. Select the clothespins to be used and wind a stiff pipe cleaner around the neck to be used for arms. Then have the girls dress the dolls in colorful costumes. They should be styled like the example on the right, but they should be bright reds, blues, yellows, lavenders, and blacks. The men have the little turban-like hats also pictured. The children's clothing is very plain, just the shirt and red or yellow bandana which is worn around the neck. The dolls can be nailed to flat pieces of wood—one nail in each section of the pin—and they will stand easily.



desire to reach her brother. She passed blueberries, lovely blackberries, and such fruits as cherries and plums and grapes. The air was filled with the sweet fragrance of the fruit. Always, however, Little Sister passed them.

Finally, she came upon some berries which she had never seen before. They were wondrously red and plump. They looked so good. "I'll pick some of these for Big Brother," she said. As she gathered the berries they grew larger and larger — she could scarcely hold them.

All of a sudden, there stood her brother. Because she was truly sorry, the Sun reunited the two children. "Now," said the Sun, "always these red strawberries will be the symbol of friendship and peace. They will be a reminder for boys and girls not to quarrel."

INDIANS OF THE PLAINS

By far the greatest division of Indian tribes was in the Great Plains area of the United States from the Mississippi River west into the Rocky mountains and extending southward to Texas. Here, were the buffalo hunting tribes, the fierce warriors who harassed early settlers. The Dakotahs or Sioux was a prominent tribe. Other Indian tribes were: Crow, Cree, Blackfoot, Blood, Cheyenne, Ute, and Mandan.

As regards dress, the Indians of the plains were very particular. A party of, say, Crow Indians equipped with their full regalia was a thrilling sight. First they wore a loose fitting jacket reaching to the knees. This was made of beautifully treated buffalo skin painted to represent the brave deeds of the Indian wearer. It was fringed with tufts of hair taken from the scalps of enemies. The leggings were made from the same material and are trimmed in a like manner. An Indian warrior's head-dress was a large and cumbersome affair. The tails of it might extend down to the ground. It was worn very seldom—on state occasions. The chief alone wore his head gear when going to battle because, by so doing, he made himself a conspicuous target. The peculiar dark moccasins worn by them have given the Blackfoot tribe its name.

When hunting or engaging in battle, the Indians of the plains wear little clothing. Their bulky costume would make riding and hunting difficult were it worn on these expeditions.

The Indians living on the vast plains in central United States were excellent riders. They made a splendid sight when mounted for ceremonials complete with their colorful costume described above. But it must be remembered that horses are not native to the United States. They were introduced many centuries ago by the Spanish explorers. The Indians, however, quickly came to find these horses an excellent means of transportation.

Besides using horses for riding, Indians fashioned a travois consisting of two long poles attached to the horse and extending backward until they trailed on the ground. The load borne by the travois was put in a net stretched between the poles. These travois were used long before the Indians had horses; dogs were harnessed to travois, then. Another form of transportation used by the Plains Indians was the bull boat. This was made by stretching buffalo hide across a framework of wood. The finished boat was round in shape and a far cry from the graceful canoes used by the Indians of the northeast.

The Indians of the Plains—a roving people—lived in homes similar to those used by some of the eastern Indians. But, though made in a conical shape supported by wooden poles, these "tepees" were covered with buffalo skins in contrast to the "wigwams" of the forest Indians which were made of bark.

The Indians of the Plains used bows and arrows in the fighting and hunting. For war, they had a small shield which, though flexible, was so strong that it could keep the Indian from being hurt even from a direct hit of an arrow into the shield.

Especially among the Blackfeet and Mandan Indians was the art of bead-working developed. Beautiful pouches were made for the arrows, pipes, and tobacco for the men of the tribe. Indian maidens had beautiful beadwork on their gowns and on the fillets with which they bound their hair.

Among the things at which the Plains Indians excelled was tanning and trimming buffalo skins. As their beautiful robes will attest, the Indians knew the secret of this work. They painted beautiful designs after the skins had been treated by stretching, scraping and undergoing a process which made them resistant to water.

Every young man before he could be accepted into the tribal religion and into the esteem of the elders must be initiated. Long before he was old enough for this step, the Indian boy

was preparing himself. His chief preparation was the collection of his "medicine." First he went into the woods alone. There he fasted, the longer he could fast, the better would be his "medicine"; when at last he fell asleep the first animal, bird, or reptile of which he dreamed was his "medicine." Then he returned home. After he recovered strength, he went into the woods, killed the "medicine," and preserved the skin in any manner he wished. The "medicine" was put into a pouch such as was used for other things, but this one was sacred. The Indian never parted from his medicine bag. It was his protection in battle, his hope of success in all he did.

Buffalo hunting was the principal occupation of these tribes. Before the introduction of the horse, buffalo were hunted on foot; but the Indian soon became expert at hunting bison on horseback.

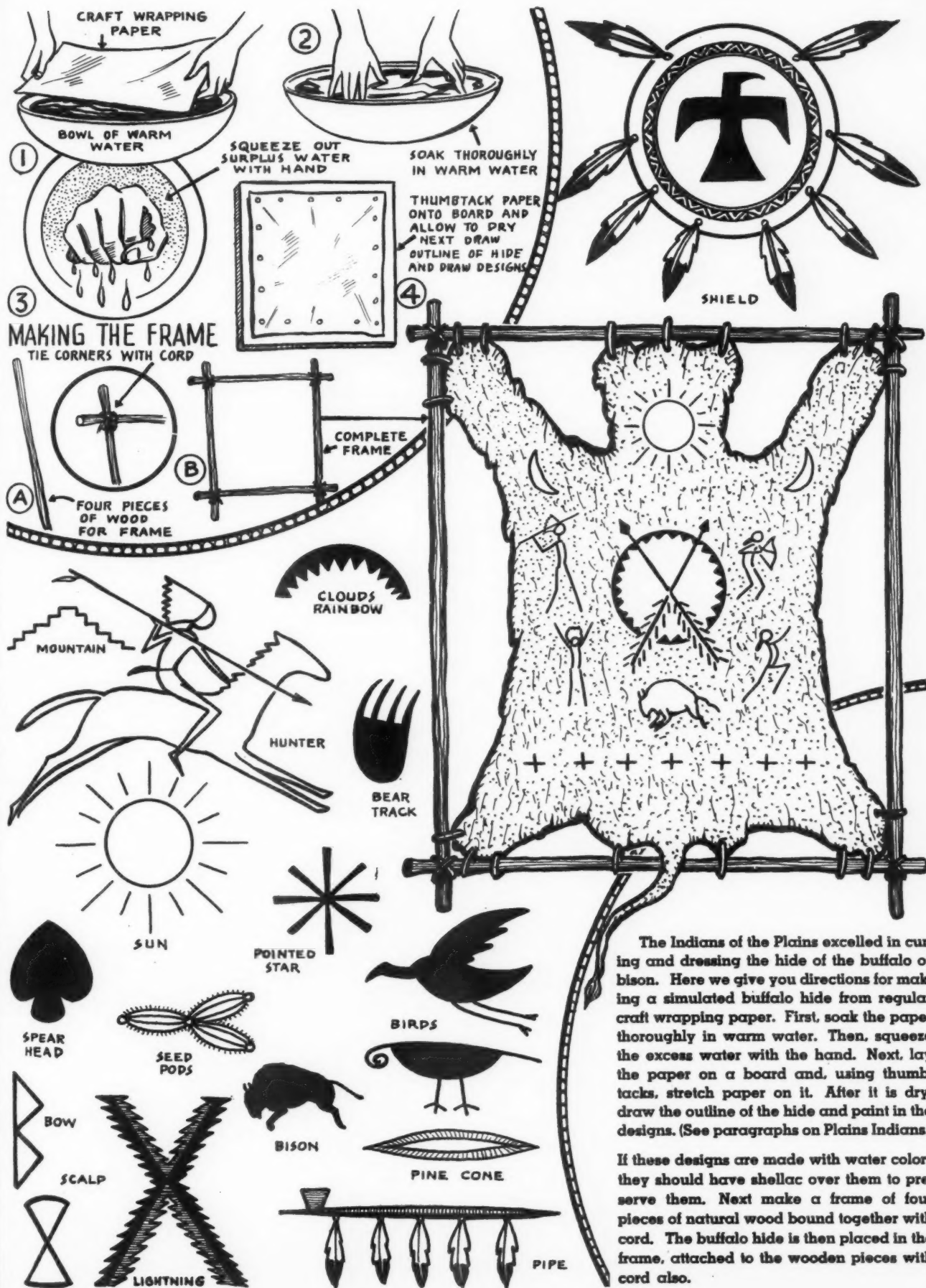
There were two main methods of getting a sufficient supply of buffalo meat.

The first method consisted of shooting buffalo from astride horses. (The Indians were very fast, although not always so very accurate, in regard to the number of arrows which they could shoot.) The second way to kill buffalo was for the Indians to dress in the skins of wolves of which, for some reason, the buffaloes were not afraid. In this disguise, the Indians would creep up to an unsuspecting buffalo—usually toward the outer edge of the herd—quietly kill him and then steal away to the next victim. When a sufficient number had been killed, the Indians would go back and collect their booty.

Among the games of the Plains Indians none appears to have been so fascinating to them as a game called Tchung-chee. The braves, when not engaged in serious work, would play this game for days on end gambling all their cherished possessions. Tchung-chee is played with a ring about three inches across—made of bone or wood wrapped with cord—and a light spear on which are some small projections of leather. The Indians roll the ring along the ground, and, as it is about to fall, throw the spear so that, as the ring falls, it may receive in it one of the pieces of leather. When this happens, the player scores as many points as pieces of leather fell within the ring.

Indians are very fond of horse racing and they will wager everything they own on their favorite horse.

One of the more romantic pages in American history is also a page of great disaster for the Indians. During the building of the transcontinental



The Indians of the Plains excelled in curing and dressing the hide of the buffalo or bison. Here we give you directions for making a simulated buffalo hide from regular craft wrapping paper. First, soak the paper thoroughly in warm water. Then, squeeze the excess water with the hand. Next, lay the paper on a board and, using thumbtacks, stretch paper on it. After it is dry, draw the outline of the hide and paint in the designs. (See paragraphs on Plains Indians.)

If these designs are made with water colors they should have shellac over them to preserve them. Next make a frame of four pieces of natural wood bound together with cord. The buffalo hide is then placed in the frame, attached to the wooden pieces with cord also.

railroad across the homes and hunting grounds of the Indians, the construction was constantly endangered by bands of marauding Indians. The reason for this is simple. To feed the workers, the railroad companies killed hundreds of thousands of buffalo thus destroying the food supply of the Indians. Besides this, the coming of the railroad meant the coming of white settlers and the end of the freedom of the Indians. Therefore, the Indians fought in the only way they knew.

At the present time, there are many Indian reservations in the Dakotas, Montana, Wyoming, and other parts of the Plains region. Here the Indians live under the protection of the government. They hold their festivals and dances and some who have accepted the Christian religion have taken their place as American citizens.

INDIANS OF THE SOUTHWEST

In the desert and semi-desert regions of the United States—in the Southwest—is the home of several Indian tribes whose manner of living differs to a great extent from their relatives to the North and East. The principal tribes are: the Navajo, Taos, Pueblo, Comanche, Mohave, Hopi, Juni, Apache, and Yuma.

Because they grow a considerable amount of cotton and raise some sheep, the Indians of the Southwest use these fibers to weave their clothes. The Navajo brave looks very distinguished in his costume of velveteen shirt, trousers of skin or wool, and beautiful silver and turquoise jewelry. He generally wears a headband to keep his long black hair from getting into his eyes. The women of these tribes wear cotton dresses over heavy white leggings. Their moccasins are usually white also. Blankets are a prominent part of each Indian's costume.

Building their apartment-like houses on mesas high above any possible enemy's reach, the Pueblo Indians follow a custom set by their ancestors thousands of years ago. The famous Cliff Palace in Colorado—built along the very same lines as the modern Pueblos—dates, according to archeologists, from prehistoric times. The Mohave Indians live in rectangular homes made of brush or mud; in winter, the Navajos live in round mud hogans.

A prominent feature of the pueblo is the outdoor clay oven. Here the women of the mesa bake a kind of corn bread. Pottery bowls and woven baskets are used extensively by the Indians. Indian women carry earthen water jars for distances on their heads. Dishes and utensils made of dried gourds are also found among the Indians of the Southwest.

Among these Indian tribes, the crafts of weaving—basketry and rug weaving, ceramics, jewelry making, and the art of sand painting — used in religious ceremonials — are highly developed. Pottery is made, not on a potter's wheel, but by the coil method. This procedure is described on another page of JUNIOR ARTS AND ACTIVITIES. The beautiful colors are sometimes vegetable dyes but in later years the Indians have found that the white man's chemical dyes give more brilliant and lasting colors.

Ever since the Spaniards came to the Southwest, and introduced sheep to the Indians, they have been using wool to weave rugs and blankets. These are woven with symbols and religious designs. The Hopis were skilled in making these rugs but, long ago, possibly some captive Hopi woman taught the Navajos how to weave and now they are more adept at this form of handicraft than any other tribe.

The Navajos are also particularly skilled in making silver jewelry. The men of the tribe hammer this by hand using turquoise to ornament the bracelets and necklaces. Squash blossoms and religious symbols are the principal motifs. The jewelry is worn by both the men and the women of the tribe.

As has been noted among other Indians, those of the Southwest are extremely reverent and fearful of their gods. Some of their principal dances are prayers to the gods for rain and a good harvest without which there will be famine in the Indian village. The chief dance in the Hopi tribe is the Snake Dance. Great secrecy once surrounded this ceremonial, but of late years white people have been admitted to see it. At the end of the dance the live snakes are sent out into the desert as messengers to the rain gods.

The Hopis also erect altars for their idols of which there appears to be more than 150. The idols or dolls are called "kachinas." They can be purchased from the Indians who make a great many of them of wood painted red, blue, green, white, and black. Masks of the kachinas were used in special dances to the idols. Both men and women took

part in the ceremony.

The special religious ceremonial of the Navajos is their sand painting ceremony. Its significance is described elsewhere in this issue.

The sun represents to these Indians the greatest god. Even their Buffalo Dance—a reminder of the days when these Indians lived farther north—gives praise to the sun, the sky god.

In contrast to the long period of waiting which a brave of the Plains Indians must endure before he was finally initiated into the tribal religion, the Hopis initiate infants when they are twenty days old. This ceremony might be compared to our christening. At dawn the baby is dressed for the event. Some sacred corn meal is placed on its face and a small ear of corn fastened to a cord is hung over its chest. (This ear of corn will be kept as long as the child lives.) The father who has been watching for the point of sunrise calls out that it is time for the baby to be brought outdoors. The members of the family, following a tiny line of sacred meal, bring the infant to the spot indicated. When the sun appears, the grandmother holds the baby up to the sun. The mother of the child chants a prayer to the sun or sky god. Her prayer finished, she gives the baby a name. Then the whole clan partake of a feast in honor of the baby and a tiny pinch of each food is given to him before the others eat.

Most of the tribes in the Southwest are agriculturalists. They raise little patches of corn, beans, and squash; they grow cotton which is prepared and woven by the men; they raise sheep. The Indians do a little hunting for the small game which may be in the vicinity, but hunting is not their main occupation.

Especially the Comanches and Navajos among the Southwest Indian tribes are graceful and expert riders. It was in this region that the horse was introduced into North America, so the Indians living here have had the benefit of the longest period of time to develop this particular skill. The Comanches, a very warlike tribe, used a peculiar riding position to outwit their enemies. They could balance their body hanging over the side of the horse with only one foot visible on the horse's back for anyone to use as a target. From this most difficult position, these Indians could shoot with speed and accuracy.

Today, more than among any other group of Indians, the United States government is trying to help the Hopis. Navajos, Pueblos, Mohaves, Taos, and other southwestern tribes to preserve
(Continued on page 18)


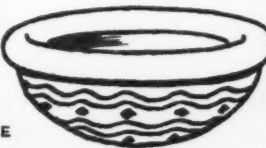


EASY METHOD

- 1 ROLL CLAY IN BALL
- 2 PUNCH HOLE IN CENTER
- 3 MAKE HOLE LARGER
- 4 SMOOTH INSIDE AND OUTSIDE

MAKING A VASE... COIL METHOD

- 1 FLATTEN BALL OF CLAY
- 2 CUT CARDBOARD CIRCLE CUT AROUND CARD BOARD
- 3 ROLL COIL
- 4 PUT COIL ON CLAY CIRCLE
- 5 SMOOTH ENDS OF COIL
- 6 PRESS COIL TO OUTSIDE AND INSIDE OF BASE
- 7 ADD OTHER COILS PRESS EACH COIL TO ONE BELOW IN SAME WAY FIRST COIL WAS ADDED.
- 8 FOR OUTWARD CURVE (LONGER COIL)
- 9 FOR INWARD CURVE (SHORTER COIL)

their tribal arts, customs, culture. Tourists find great pleasure in visiting the Indian country and in witnessing some of the ceremonials. Although many of these Indians were once converted to Christianity they have not forgotten entirely their former religions and ceremonials.

INDIANS OF THE NORTHWEST

Here in the Northwest, the Indians differ from those living on the Plains but even more radically from the Indians of the Southwest. An interesting thing is that the Indians north of Puget Sound, Washington, are quite different socially, and religiously. The territory of the Indians of the Northwest extends up the Pacific coast to Alaska, south to the end of Oregon, and east to the western limits of the Plains Indians. There really should be a distinction made between those Indians living east and west of the Cascade Mountains. For the purposes of our narrative, however, these may be combined. Keep in mind,

that our Alaskan Indians are the northernmost tribes of American Indians, and they live in southern Alaska.

Some representative tribes in this group are the Chinooks, Yakima, Nootkas, Flatheads, Shoshones, and Makahs.

Among some of these Indians—Flatheads, Chinooks, and others—there was a curious custom of changing the shape of their heads. This was done in infancy by placing the papoose's head between boards and increasing the pressure from time to time.

Also, it was not the custom of many of these Indians to wear elaborate head-dresses.

Toward the southern end of the Northwest Indians' territory, was the dry, barren plateau area. Here the Indians subsisted on small game, berries, and herbs. Their standard of living was rather low and they developed into a fierce, warlike people. Near the Columbia River, in the salmon country, the Indians were expert canoeists and fishermen. They also hunted. Agriculture was not a principal occupation.

The skillfully made dugout canoes of these Indians are very swift and can be used in races.

It should be noted that the totem

carvers, interesting as is their tradition, live in British Columbia and have an entirely different culture and religion. These Indians extend into Alaska.

One of the principal celebrations of these Indians is the Feast of the Salmon. From all around come Chinooks to fish for the year's supply of salmon. This festival has been held ever since 1855 when the United States government guaranteed the right of Indians to the exclusive use of Celilo Falls as their fishing ground. First there is a feast, then games, then a tribal dance that lasts into the night. Next morning the Indians begin seriously to fish. They build frail-appearing platforms over the water and, from these positions, they catch the fish in large dipnets attached to poles.

At the present time, many of the Indians sell part of their catch to commercial canneries. Thus, they are enabled to earn a living unhampered by white fishermen whose more modern methods might develop an advantage at other places.

Now the Indians of the Northwest live on reservations. They have become agriculturalists. They live peaceful lives in harmony with their white neighbors.

From HIAWATHA'S CHILDHOOD

by

HENRY WADSWORTH LONGFELLOW

Then the little Hiawatha
Learned of every bird its language,
Learned their names and all their secrets,
How they built their nests in summer,
Where they hid themselves in winter,
Talked with them whene'er he met them,
Called them "Hiawatha's Chickens."

Of all beasts he learned the language,
Learned their names and all their secrets,
How the beavers built their lodges,
Where the squirrels hid their acorns,
How the reindeer ran so swiftly,
Why the rabbit was so timid,
Talked with them whene'er he met them,
Called them "Hiawatha's Brothers."



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Make a sandtable arrangement of these Indians of the Northwest. The background can be painted in any convenient medium. The totem poles are to be carved from soft wood. After that, they should be painted or enameled. If water colors are used, give them a coat of white shellac.

Model the figures in clay being careful to note the warmer costume of the Indians. The kayak may also be modeled in clay.

FIRE PREVENTION WEEK

October 6 to 13

WHAT CAN WE DO ABOUT IT?

by

Hazel Morrow Dawson

Why is Fire Prevention Week observed in October? I have never heard anyone say, but I have always thought the reason is that October is the time of year when leaves fall; the grass begins to dry; weed patches are burned; and, in a great many places, fires are being started in stoves and furnaces. It is time to have chimneys, roofs, and furnaces thoroughly inspected before winter starts.

Unfortunately, however, all homes and buildings do not have the inspection and repairs they need. Here again, adults must be made to do something for their own protection. A law should be passed that would require every owner to have a thorough inspection of buildings twice a year to reduce this terrible loss by fire.

It is said that there is a fire every forty-eight seconds in the United States. If so, what are we doing about it?

Everyone knows, from experience and observation, that fire is one of the greatest aids to mankind. It cooks our food, it heats our homes, it aids in hundreds and hundreds of ways. Everyone also knows that fire can destroy in a few minutes, what it took man weeks or months to build.

All of us are so familiar with using fire that we grow careless and forget its danger. Suddenly we wake up to find that we have lost a home full of valuable possessions and, perhaps, some members of the family.

In most big cities a printed sheet is sent home to parents of school children. The children are asked to help the parents look for fire hazards such as oily rags, rubbish, dangerous explosives, and faulty light fixtures and to remove them. They are advised to keep ashes out of wooden barrels or boxes; to put matches in tin containers; to have furnaces, stoves, and smoke pipes at least two feet from the walls; if furnaces are used, there should be at least two inches of sand on top of them; fire places should be provided with screens

to keep fire from popping into the room; and all chimneys should be inspected for cracks or loose bricks.

The parents are asked to make these inspections and return a signed slip which verifies that the inspection has been done. My trouble has been, I am sorry to say, this: The parents, many of them, sign the slips and return them to the school without making the inspection. Of course, they will be the losers if a fire breaks out because of their negligence, but it also gives the child a dishonest idea. Compulsory inspections, done by competent firemen, would do away with this phase and would also save millions of dollars in property and many lives.

Here are some slogans about fire prevention. This first one was written by the children in my room and won a prize of ten dollars in a slogan contest:

Never fool with fire—it might fool you!

I have seen these on billboards, posters, and in books:

1. Matches have heads but no brains.
You have both—use them.
2. America has never been licked except by flames.
3. Fires are rare when care is there.
4. Fire sweeps where Carelessness creeps.
5. Fire is a slow starter but a good finisher.

We know that all communities have fire protection of some sort. In cities there are regular fire companies that respond immediately to calls, with all the latest fire apparatus and equipment. The men are trained to put out fires and render first aid treatment to victims. In smaller places, where finances do not include money for fire protection, there are volunteers who realize the necessity of saving lives and property.

Trying to prevent fires is not a new idea by any means. Let us go back about two hundred years to the days of Benjamin Franklin. In reading his *Biography*, we find that he was quite active in civic affairs.

In those days, there were no fire companies, and one of the worst enemies of the colonists was fire. A lost home meant weeks of hard labor erecting another. The Indians were quick to learn that fire was the deadliest weapon they could use against the white settlers.

However, in Philadelphia, Benjamin Franklin published his articles regularly. It grieved him sorely that his fellow citizens were so careless and wasteful. He organized the "city watch" which was a sort of police protection. He wrote about the carelessness by which houses were set on fire; cautioned about

the dangers thereof; and proposed means of avoiding them.

This was much spoken of as a "useful piece" and gave rise to a project which soon followed it of "forming a company for the more ready extinction of fires and mutual assistance in removing and securing goods when in danger."

A company of thirty men volunteered to purchase strong leather buckets, bags and baskets, to take care of them, and to carry them to fires when needed. They met once a month for discussions, any member who was absent was fined and the money was put in a fire equipment fund. Out of this one company grew more companies until fifty years later they became the Union Fire Company. It is said that the volunteers were so good that the city never lost, by fire, more than one or two houses at a time and the flames were often extinguished before a house was ruined.

Those men were successful because they had co-operation. We have the ability and the most modern equipment that money can buy, it is up to us to reduce the number of fires.

Children see us use matches to light the gas stoves. It looks so easy and safe to them. They have no way of knowing how dangerous it is, unless they learn about it. Experiments can be made which show how a fire starts and how it is extinguished.

We can teach them the causes of fires; we can develop a feeling of respect for the rights and properties of others; and we can make them want to make their community a safe place to live.

Take the class through your own school building to find out what is on hand to guide the children in time of fire.

Nearly all schools have fire drills regularly. Explain carefully why this is done. Teach your charges to obey every order in a fire-drill. Here is an easy thing to remember, "Step quickly, keep cool, and say nothing."

Show them: Exit signs
Doors opening out
Fire extinguishers
Fire escapes
Fire alarm boxes
Hydrants with
"No Parking" signs
(Reason for signs)

Visit a fire station or have a fireman come to the school and give a talk to the children. Let them learn the duties of a fireman.

Above all, teach the children the importance of obeying instructions in time of an emergency.



For the celebration of Fire Prevention Week draw posters. The one shown here illustrates what a lighted match can do. Your students may want to make posters showing the house, or whatever object is being described, before the fire, the careless act which started the blaze, and the ruin after the fire burned out.

In the primary grades have the children work on construction paper with crayons as their medium. The older boys and girls should use tempera or poster paints.



THE HISTORY OF EDUCATION

and

EDUCATIONAL INSTITUTIONS

by

Netta Dresser

Since "American Education Week" will be observed in the very near future, this unit study is particularly most purposeful and worthwhile. It lends itself as a very interesting study for any state in which it is to be used.

Although this activity took place in my sixth grade, it will prove very successful in any grade from the fifth up.

With this study, I have found, that many of my pupils began to think of higher education and particular vocations for themselves. They realized the great importance of education and the many opportunities it offers.

ORGANIZATION OF THE UNIT

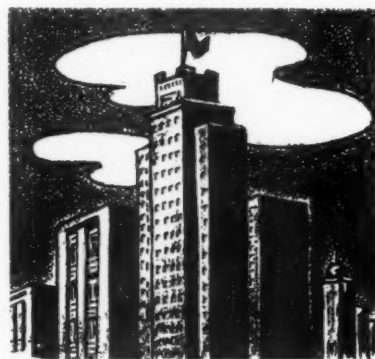
During an oral discussion with the children in English, constructive thinking as my objective, a pupil brought up the following question: "How did all this which we call education begin? Someone must have given it a great deal of thought to have it start; and others must have continued it to give us all we have today. Who were these educators?" The class became a glowing ball of questions.

As a result of this discussion, the unit was launched. The class chose to make a thorough study of education in our own state, bringing in only facts about education and educators in other states and countries that would have important bearing on our study. We immediately proceeded to outline the study into important topics. The following was the result:

1. Educators.
2. Early schools.
3. Personal experiences (early schools of parents and grandparents)
4. Schools in other lands.
5. Cost of public schools.
6. Other sources of education besides school (arts, concerts, radio, etc.).

SOURCES OF AUTHENTIC INFORMATION

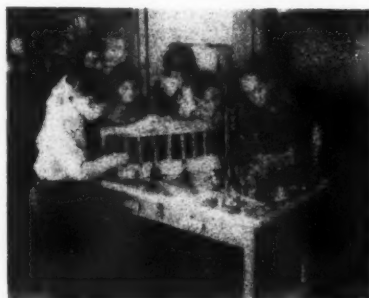
The class, through research and investigation, located forty-four institutions of higher learning in their state to which they wrote for firsthand information. This called for purposeful letter writing which brought gratifying results. The children also developed skills in their use of reference material such as library books, encyclopedias,



and magazine articles. Other sources of information were personal interviews with parents and friends and taking trips that offered educational values. We took a trip to a radio station and also visited the school at Ford's Greenfield Village.

UTILIZATION OF DATA GATHERED

All of our universities answered the children, giving them valuable information about histories, courses offered, colors of the school, songs, cheers, and everything that one would want to know about a college. The pupils were most delighted and used all of this material in original written and oral English reports, poetry, radio scripts, dramatizations, etc. Creative expressions in making exhibits and scrap books to illustrate facts gathered were made in the



Some members of the class discussing the early and present school life by using their own creation.

home room during spare moments (proper use of leisure or spare time).

CREATIVE EXPERIENCES

1. We built a model on a table in our room of the university of Michigan (a university in any other state where this study is used could be illustrated) with the part of its campus and the modern students in evidence contrasted with a "Dame" school, having old-fashioned students and settings.

2. A mural was drawn tracing the history of education.

3. The children learned and improvised college songs.

4. Individual and group scrap books were made.

CULMINATION

An original radio script was written and presented in the form of a mock broadcast to fellow students and guests.

SOME EDUCATIONAL VALUES

Arithmetic:

The children applied their knowledge of arithmetic in the course prescribed for their grade which included the drawing to scale of buildings used in the dioramas, studying of statistics, cost of the individual child's education to his parents up to his present day, etc.

English:

Oral—The children developed a technique of personal interview, oral reports to the group, oral discussion of plans with the class, critical evaluation of reports, and actual giving of the oral radio broadcast.

Written—The children acquired skills in writing reports which necessitated correct forms of note taking, outlining, critical evaluation, and summarizing.

Spelling and Handwriting:

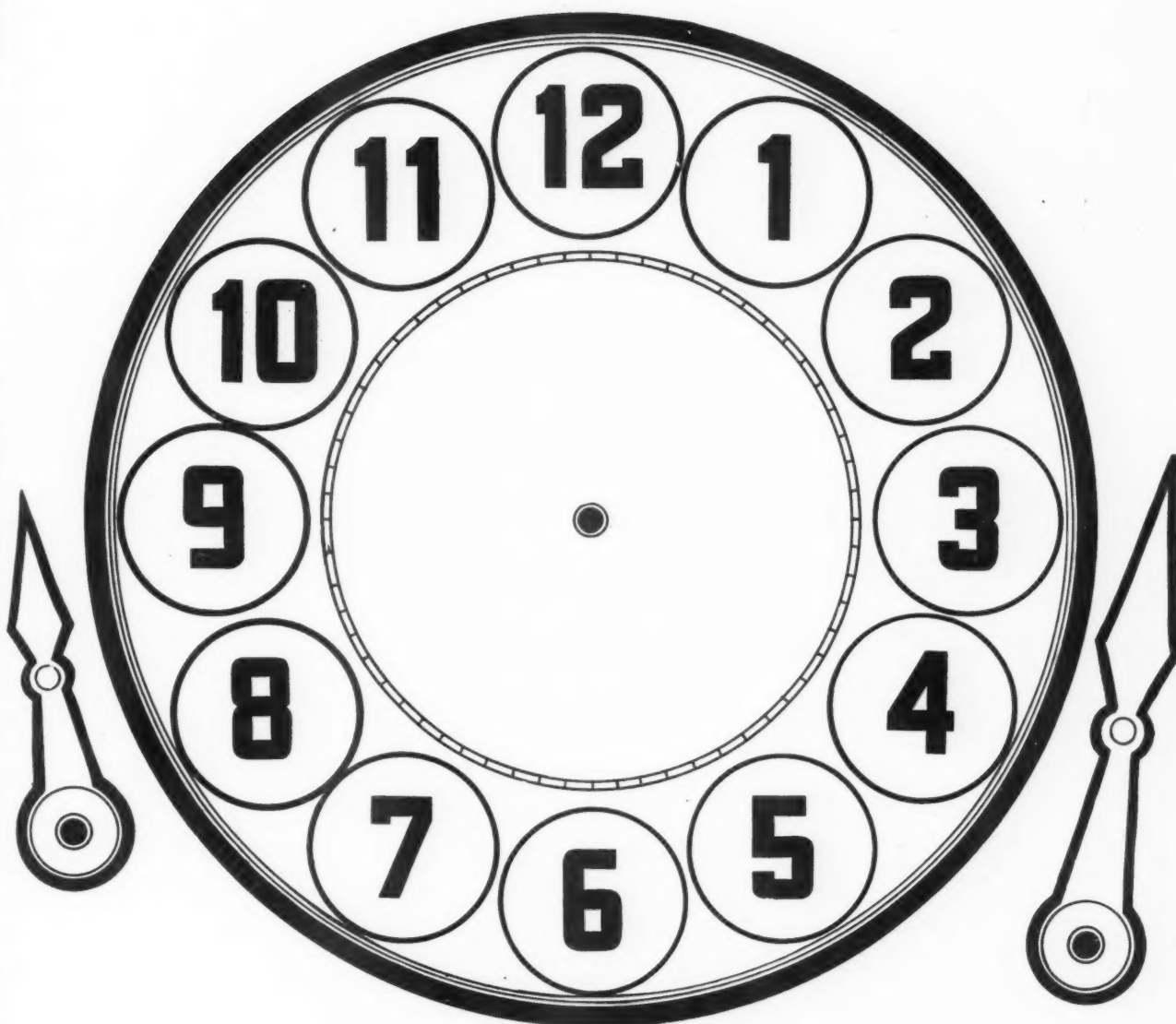
The development of techniques in spelling and handwriting received new emphasis and became purposeful.

OUTCOMES IN THE DEVELOPMENT OF APPRECIATION

Increase in appreciation of present educational opportunities.

Increase in respect for those who struggled to establish public education in the past.

Appreciation of unusual cultural advantages offered in the public schools—art, music, dramatics, radio, literature, games, and sports.



ARITHMETIC CLOCK

This clock will prove very useful to you in helping solve the problems connected with teaching elementary arithmetic. Its many functions will be explained below.

First have the children make large clocks such as the one shown here. The circles containing the numbers should be colored different hues. Thus very young children will be learning the numbers by the colors of the circles. The hands of the clock should be fastened with a paper fastener. The hands and remainder of the face of the clock may be colored also.

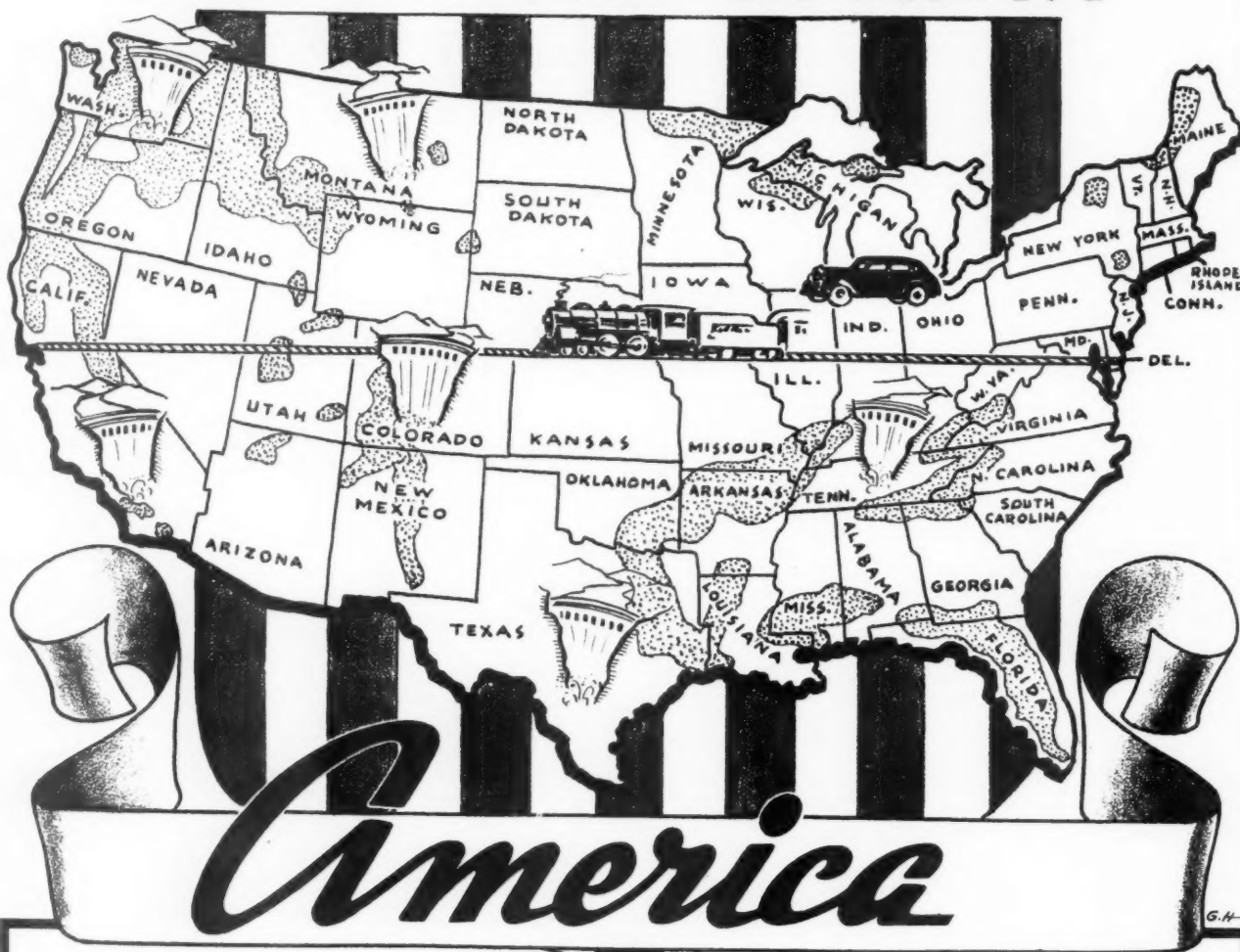
Now the children are ready to use this Arithmetic Clock in their lessons. The teacher writes simple problems on the blackboard; and, with the big hand of the clock as an indicator, the children point out the correct answer. Example: Teacher writes $2 + 3 = ?$ The children turn the big hand of the clock to 5. Problems in subtraction can be worked the same way. This is an excellent means of reviewing the arithmetic lessons which older students have already had.

Teaching children to tell time has always been a problem for primary instructors. When each child has his own clock with which to work, the problem is already greatly reduced. The children can be taught the way the hands move, how the big hand goes fast while the little one moves more slowly, and how the clock shows but half a day's time, if they have this device.

After explaining the rudiments of the clock to the children, the teacher can draw a clock on the blackboard and indicate an hour on her clock. Then she may ask each boy and girl to indicate the same hour on his clock being careful to have the big and little hands point to the correct numbers. She may then ask the children what time their clock shows. If some of the boys and girls do not grasp time telling quickly, the teacher will discover it and will be able to give that child individual attention and instruction on the points which are not clear to him.

This Arithmetic Clock can be arranged to keep the scores of school games and contests. The individual teachers will undoubtedly have many other ideas for adapting this Arithmetic Clock to their classroom work.

KNOW YOUR COUNTRY



FORESTS

9.1% of the world's forest resources are in U. S.

RAILROADS

49% of world's total miles of railways are in U. S.

DEVELOPED WATER POWER

48% of world's developed water power is in U. S.

AUTOMOBILES

80% of world's total production of automobiles are made in U. S.

This month we bring you another group of America's resources and industries. As a suggestion, keep these maps each month and you will have a graphic representation of the location of the principal industries and natural resources of this great nation.

Here we have pictured the great water and power producing centers of the country. It is interesting to note how these man-made devices have turned the barren lands of the Southwest and parts of Texas, and parts of the Northwest into fertile, arable land which farmers and fruit growers may utilize to the best advantage. Thus we not only conserve what we already have, but we try to devise means of increasing our natural resources.

Another "Know Your Country" map will appear next month.

♦ SAFETY IS OURS ♦

if

WE USE OUR OWN COMMON SENSE

by
HAZEL MORROW DAWSON
KANSAS CITY, MISSOURI

Safety has now been recognized as an important part of the school curriculum. For a long time it was not thought to be a thing that needed teaching, except by the parents; but, modern inventions such as automobiles, streamlined trains, and airplanes have made many changes in our school programs.

Many adults feel that too much time is used in safety education. They feel that it should not be discussed. They say we should let each one look after himself or suffer the consequences. I have heard this statement made by persons supposed to be intelligent: "Oh, safety, safety! That's all we hear. It seems to me the police would have enough to do trying to catch criminals!" "Safety signs everywhere! Don't they think adults know how to get around?"

Well, that is just what they do *not* know how to do. They will not read signs and obey them! Each one thinks he is in a world by himself and that anything which does not coincide with his wishes is of little importance. People must be forced to protect their own lives, "believe it or not!"

Motorists teach their children to disobey by not being obedient themselves.

We know adults of today did not have the advantage of safety training in their schools. They have had to grow used to motor cars, streamlined trains, and all the new modes of travel. They have had to teach themselves. If they have been naturally law-abiding and careful, this adjustment has not been difficult. Thousands and thousands of persons have driven for years and have never even been stopped by an officer for any violation. There is another group of persons, careless and daring, who overbalance all that these careful citizens try to build. We want to train our youth so that this small percentage of wrongdoers can be eliminated. This is *not* going to be easy, I can assure you. It will require time and patience.

The child of today has the advantage of learning the best rules of conduct and safety from the start. He begins looking after his own safety having the assistance of teachers, patrols, policemen, firemen, and nurses.

Before the children enter school, however, who looks after them? Who is responsible for their safety?

All of us know the answer. For these babies, to the age of five years, the par-

ents alone are responsible. Until now, the teachers have had no chance to help the preschool child. Most of the accidents to these small children are home accidents in which fire and boiling water play no small part. There are many others I should like to bring to everyone's attention. The following lines are actual statements taken from newspaper headlines:

1. Child loses finger in lawn mower.
2. Baby dies of burns received when he fell into open fireplace.
3. Kettle upsets. Girl four, fights for life.
4. Playing with scissors, child loses eye.
5. Baby cut severely with sharp knife.

All these and many others we find in our daily papers. To give you the exact comparison of accidents to preschool children with those to older boys and girls, I should like to quote these figures from the last report on accidents to children below four years of age and children between the ages of 5 and 14. These approximations were made by the National Safety Council and based on U. S. Census Bureau records and other facts from the last detailed report of 1938.

Accidents for children, ages 0-4, total 5,100.

Accidents for children, ages 5-14, total 1,900.

Of these 5,100 accidents to preschool children, 1,450 were caused by burns, conflagration, and explosion; and by mechanical suffocation, 1,050. Poisons take the next largest number—550.

Somewhere, something has to be started that will help to get these children past this dangerous age. If officials

and parents cannot do it, who is better fitted to start this campaign than school-teachers?

In September when the children started to school, there were reviews of previous safety lessons learned by your pupils and new facts presented; but, in addition, every pupil should carry a message home to his own parents about the preschool child. You may have thought about this before and you may have your own splendid ideas about this work.

You will have children in your room who have no small brothers or sisters; but very probably there will be neighbors close to them who have children too small to enter school. These mothers belong to the most difficult group to reach because they do not have a child old enough to be in school. This being the case, perhaps these facts may be presented to parent-teacher groups. Some mother may be interested enough to start a club for parents of preschool children.

The children in my own room print their own Safety Magazine monthly and I use this means to get the right information to parents. For persons who have never given these facts much thought there are several ways of getting the ideas to the parents.

Ideas may be presented to children of all grades. First grade children could make booklets containing short paragraphs and pictures.

Another way (it all depends on the ability of the group) is to work out a list of facts to take home. Have a group discussion about accidents that happen to small children. You will find that they will be able to give you quite a list of actual happenings.

These are the titles or ideas to be used:

1. Keep scissors and sharp instruments out of reach.
2. Fasten all window screens securely.
3. Have fireplaces protected by screens.
4. Do not let child play with strange animals.
5. Keep yards free from glass and other sharp instruments.
6. Buy safe toys.
7. Keep bottles of poison away from a small child's reach.

• COMMON SENSE FAIRY •

Have you ever thought of "Common Sense" as one of your greatest guardians? If you have not, then you have little imagination. We adults know that our own common sense has saved us from danger in many difficult situations. On the following page take a look at Common Sense as a fairy of great importance. Help the children to become acquainted with her and also with what she whispers to them for their own safety.

Children have such vivid imaginations, they will pay attention to her if you will explain that she is the gentlest and kindest of all fairies. She starts to school with them and stays with them ever after.

When kindergarten boys and girls go to and from school, she goes along with them. She whispers gently in their ears, slowly at first, for there are so many things to remember.

She helps them gain their first taste of independence and for the first time to become separate individuals.

Put her picture on the bulletin board and she will be of great assistance to you in this work on safety.

In the first, second, and third grades Common Sense is gradually taking her place in the children's lives. Hardly ever must she whisper that they should stop at the corners. She has helped them so well that seldom is a school child (in some cities) injured during the school year. School children, 5 to 14 years old, again in 1939 established the lowest motor vehicle death rate per 100,000 population for any age group. That shows that schools know the value of all the splendid things that Common Sense teaches. Have the children tell you what Common Sense whispers to them about their own safety.

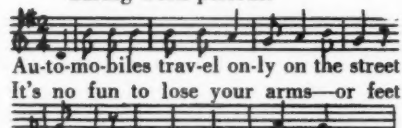
Make booklets, posters, and pictures. Make a model city (see September 1940 JUNIOR ARTS AND ACTIVITIES) on a table or on the floor, showing the location of your school building and the houses and streets which are near, being careful to mark the safety stops and hazardous spots.

Start a Safety Magazine of your own or, lacking the time for that, make a printed sheet every week, having different children "be the editor for the week."

Draw a wall map of the neighborhood. Mark off the streets that are nearest your school and have the children show, on the map, which directions they follow when they leave the school or come to the school.

Be sure all of these rules taught by Common Sense are kept in mind.

1. Stop at the corner and look both ways very carefully before crossing.
2. Never cross in the middle of the block.
3. Wait for the green light, police signal, or patrol direction.
4. Walk on the sidewalk—never in the street.
5. Let the ball monitor get the ball if it rolls out of the school yard.
6. Play carefully on playground apparatus. Do not take chances.
7. Learn to use scissors carefully during work periods.



Au-to-mo-biles trav-el on-ly on the street
It's no fun to lose your arms—or feet
So be-ware — be-ware — be-ware!
So take care — take care — take care!

HALLOWEEN • • It Can Be Fun

Halloween has been observed for many, many years. It was founded on the beliefs of superstitious folk a long time before the days of Christianity; and the customs of cracking nuts, bobbing for apples, throwing apple peelings over the left shoulder, and looking in a mirror by candle light in a darkened room are the same things done by people years ago. For hundreds of years it was observed as an occasion for harmless fun-making, parties around the firesides, and masquerades.

Many superstitions grew out of these harmless amusements. When Christianity came, the date of November 1 was made a day to honor all the saints, and the day before was called All Hallows' Eve, the Eve of All Saints Day.

Some of these harmless activities have grown into dangerous hazards. The true purpose of Halloween has been forgotten. The season has become a time of destruction.

Here again, we can do nothing without the aid of the children's parents. We can use our booklet in getting this idea home to them.

In the first place see that the children have a clear understanding about the true meaning of Halloween. On a following page, directions are given for the making of Halloween booklets. The children may take these booklets—containing information about a Halloween safety party—home to their parents. Try to impress upon children that there are hundreds of ways to enjoy good clean fun with no accidents.

In my neighborhood the children dress up in different costumes and go from house to house (friends' homes). They knock on the door and say,

"We are the Ghosts of Halloween, a treat or a trick."

Nearly everyone in this vicinity has cookies or apples to give the children. They go home with their hands full of treats.

In some cities destruction has become so great that gangs bent on causing trouble are picked up by the police and held until parents call for them. Then, the parents are held responsible by the court. Perhaps these children had already thrown cans or other obstacles in-

to the streets, paths, or roads in such a way that they may cause injury or death to drivers. They may have placed tin cans, boxes, or other dangerous articles on porches or steps.

Many ideas can be suggested to the parents for a safe Halloween. Tell them that:

The safest Halloweens are the ones in which the parents have kept their children home and planned for them.

Don't forget to add some warnings about the dangers of some of the home parties such as:

Use of candles in paper lanterns or jack-o-lanterns which might cause fires.

Keep paper decorations and paper costumes away from lighted candles, electric wiring, or bulbs.

Since most of these Halloween activities occur after school hours, we can only hope that suggestions will be remembered. It is an established fact that boys and girls often do things in large groups that they would never think of doing as individuals; so, we must try to do all we can to help them plan their celebration.



1. Stop at the corner and look both ways very carefully before crossing.
2. Never cross in the middle of the block.
3. Wait for the green light, police signal, or patrol direction.
4. Walk on the sidewalk—never in the street.
5. Let the ball monitor get the ball if it rolls out of the school yard.
6. Keep to the right in the halls at school and other big buildings.
7. Play carefully on playground apparatus. Do not take chances.
8. Learn to use scissors carefully during work periods.

9. Stop at alleys or garage doors and see that no car or truck is coming.
10. Do not drink anything from a bottle found on the way to or from school.
11. Do everything you can to take care of yourself in the RIGHT way.

These are the things which Common Sense is trying to tell boys and girls. A representation of Common Sense such as this will make it easier to teach the idea of safety to your kindergarten and primary age children. A picture of Common Sense on bulletin board or blackboard will be helpful, also.



Here are three patterns for folders for the Halloween safety party. These folders are to be made by the children and a message to their parents is to be enclosed in each folder. The parents will then have the ideas for a safety Halloween celebration which will be more fun and much less dangerous for the children.

Fold a piece of paper. Sketch the pumpkin so that the left side comes to the left edge or fold of the paper. Then, cut all around except where the sketch touches the fold. Color the outside with crayons or paints and either write the safety message or glue a copy of it on the inside of the folder.

Orange construction paper may be the background against which sketch rows of little black cats.

To use the owl design, fold a large piece of construction paper into three parts. Draw the owl pattern and then cut around it being careful not to cut through the folds. The front and back may be painted with the features of the owl while the inside contains the same safety message described above.

Booklets in the forms of witches, ghosts, etc. may also be used. They are made along the lines of the owl, the pumpkin, and the cats.

A-TRAVELING WE SHALL GO

See and Know America



... with
**Orchid
and
Bud**

The Second of a Series of Travel Activities

by MARIE G. MERRILL

In addition to the suggestions in the September issue;

Subjects for study—

Folklore

When Florida was Spanish

The rivers in Florida

Birds and plant life.

Bibliography;

American Journal of Folklore

Flamingo Feather—Kirk Monroe

Roundabout America — Peck & Johnson

And There Was America — Roger Suvoisin

The Suwannee; Strange Green Land — Matschat

Eliza Pinckney—Ravenel

House & Garden—March 1939

The Sanctuary and Singing Tower—America Foundation, Mountain Lake, Florida.

A-TRAVELING WE SHALL GO

Part 2

Breakfast was over. Orchid stood looking at the garden. "Aunt Peggy, shall we see a real plantation of long ago?"

"Yes, indeed. In fact I have planned to take you and Bud there this very day. Suppose you plan our lunch. Oh, Rachael, will you help Orchid fix a lunch for us?"

Rachael stopped singing "Chilly Waters." "I sure will, Miss Peggy. Now what you all chillun want?" Bud

asked for baked ham sandwiches; Orchid, for coconut cake made with fresh coconut. Rachael planned the rest of it. "Git aboard, little chillun, git aboard, little chillun," she sang.

"I like those songs you sing, Rachael," said Orchid. "Do all of the colored people down here sing them?"

"They mostly knows 'em 'round here. Folks all sang 'em a-way back. But they is some different ones over on St. Helena Island. They is sure nuf Gullah Negroes down on dat place. They has 'Praise Houses' they calls 'em — churches, where they sings their songs to God same as we do in our churches and you all white folks do in yours."

"We sing hymns of praise."

"Sure, honey, all of 'ems just praisin' de Lord in dey own songs. An' you know, honey, colored folk's mighty happy when they's singing."

"May I have a cookie?"

"Gwan now, Miss Orchid, ain't I been givin' you all cookies since you was knee high to a grasshopper?"

As they drove through Charleston (South Carolina, in case you did not read Part 1 in the September issue) Aunt Peggy stopped before a building where men were working. Like many of the old homes, it also was three stories high and had small paned windows across the front on the first and second floors. Across the second was a beautiful wrought iron balcony and

lovely posts.

"This is the old Dock Street Theater—one of the earliest in America. The upper stories were the Planters Hotel. With the aid of the government it is being restored."

As they went on, Aunt Peggy showed them the Pirate House.

"Is that where Steve Bonnet stayed?" asked Bud.

"Yes, that is the very house just as it was in the pirate days you heard about in Jack's story."

At last they were in the country, eating lunch under an evergreen tree that had big clusters of cones and long pine needles. They were not far on their way again when Aunt Peggy turned down a lane leading to a big brick house with tall white pillars. On both sides of the road were great live oaks dripping moss from every branch. The children were so impressed they could not even ask a question for a few seconds.

Bud noticed the little stone houses with tile roofs on one side of the lane "For whom are those cute houses, Aunt Peggy?"

"Before the civil war the negro servants lived in them. That largest one was the hospital. A plantation like this had to have many workers and they took a lot of supervision. In Charleston, houses like those are occupied by white people who are most anxious to get them. Many artists live in them."

"What are the grayish trees beyond the fence?"

"Those are pecan trees, Orchid. In the dusk they look almost like a ghostly ballet ready to dance a minuet. And the moss strands sway in the rhythm. Those trees were young a hundred years ago. On the front lawn of the plantation houses the negroes gathered and sang in the twilight."

"I feel as if we are living a hundred years ago," said Orchid. "Are you going to tell us about the girl who ran a plantation?"

"That is why I brought you here. The girl was Eliza Lucas. She later married Mr. Pinckney. We shall sit under this oak tree while we pretend that she is talking to us as Jack did yesterday. See that long spirit-like moss moving toward us? We can picture it a lovely old lady. Here is her story."

"These oaks have done well. They were planted so long, long ago. I was just a girl then. My father, Lt. Col. George Lucas, was sent here by the British government 200 years ago—

let me think—1737 exactly. You know there were pirates in those days and several countries, too, were interested in America. The coast had to be protected.

"The heavy heat of this country was so hard on mother that father took her away for some time. The three plantations which my dear father had started needed to be developed. I was only sixteen years old but I was happy to take over the work and help my dear father.

"Those were busy days for a girl. I rose at five o'clock which gave me time to go to the garden and some of the fields before breakfast at seven. After that I practiced music and studied something special such as shorthand or French. Then, I taught young Negro women who in turn taught the Negro children. (You see, Negroes were brought into this country by business companies. They were not familiar with our language or our ways. We women tried to help them. It was as difficult for them as it would be for you if you were dropped into Africa.) I talked with the staff about business and went about with them. I always dressed for dinner. After that there was more music, sewing, or reading by candle light. I attended to the business. There were crops and markets to consider and books to be kept.

"My garden was so lovely. I was young but there were so many young people doing interesting things.

"The friend who helped me most with my flowers was Dr. Garden. The gardenias you have were named for him. When the boys and girls came to visit me we traded plants and plans. Vegetables grew easily, too.

"There was the Middleton place—one of the most beautiful on the Ashley River. A lovely night in April we came singing down the river in canoes hollowed out of logs and rowed by Negroes. The moonlight made a path along the water and the light of a hundred candles welcomed us from the windows of the house. The gentlemen helped us from the boat.

"Inside the house was a charming sight, my dears. The gentlemen presented so elegant an appearance in black velvet with lace frills at the neck and silver buckles on their knees. The beautiful dresses and wigs would seem strange to you now, but they were graceful garments in the stately minuet.

"And then we strolled in the wonderful gardens—beautiful beyond description. You can still see them. It was in 1740, I believe, that those gardens were started under the direction of a student of the famous artist, Petin. For

ten years some hundred Negroes worked on them. They were finished in 1750, just about the time I started my indigo crop.

"There were many exciting times in colonial days. This country was the scene of many battles. I kept all of the letters I received and copies of those I wrote. They lived through two wars and a great fire and were made into a book that will tell you all about those days. And now I bid you good day."

The swinging moss moved backward. In the changing shadows made by the dropping sun, the pecan ballet seemed to move as if in stately minuet. When the children could break the beautiful silence, Bud asked about the book. "You have many hours of pleasure ahead of you in that," said Aunt Peggy. "It is called 'Eliza Pinckney.'"

"Orchid, you know what? I bet you there are lots of fellows and girls who did important things if we only knew about them," said Bud.

When they reached home Aunt Peggy read a letter from the children's parents. "Now for the surprise," she said, "a wonderful surprise. In Chicago, your father bought a through ticket to Charleston from the Big Four railroad. That road turned you over to the Southern after your visit in Cincinnati. Now for the shouting. I'm taking you on Greyhound buses to meet mother and father in Jacksonville, Florida."

And was there shouting!

"And that isn't all." We shall all go to see the Singing Tower—one of the most beautiful monuments in this country. There is a ridge broken by lovely lakes and covered with yellow pine that runs down the state of Florida. At its highest point—Mountain Lake—Edward Bok had this tower built. It is a place of rest and beauty."

"Who is Edward Bok, Aunt Peggy?"

"He was a famous editor. He came to this country when a lad and gave a great deal to the land of his adoption. You must read the story he wrote about his life."

"When do we start?"

"Day after tomorrow."

And suddenly it was time to start. The party boarded the big bus at 7:25 in the morning armed with a box of cookies from Rachael. When they arrived in Jacksonville, father told them the tickets allowed them to stop over until the next day at 3:00.

This gave them a chance to see the St. John's River which flows north instead of south—the aquarium where they saw marine life in its natural home—and the Confederate Park.

An hour after they left Jacksonville

they were in St. Augustine—the oldest city in the United States. Their imaginations carried them back so far they saw Ponce de Leon and his men marching by on their search for the Fountain of Youth. They saw the long stretch of beach so hard that the star sportsman, Sir Malcolm Campbell, used to try his racing cars on it. It was fun to stroll about the old market place.

They left on another Greyhound Bus at 7:55 in the morning of a gorgeous day. "We shall be at the Bok Tower Sunday. I have looked forward to this for eight years," said mother.

Along the way they detected a strange but pleasant odor. "Has anyone a bump or a bite?" asked father. "That's a camphor grove."

They broke the ride pleasantly by changing buses at Daytona and Lakeland. It was 7:30 in the evening when they reached Lake Wales. That meant a good rest that night for the children.

On this glorious Sunday morning they went to the service at the Tower. Father told them about the tall carillon tower which rises in dignified beauty on the shore of the lake, surrounded by trees and gardens. It has delicate design and colors. Marble from Georgia and rock from Florida have been used in its construction.

According to an old story, this region was a sanctuary for the Indians.

The "singing bells" are many bells of many sizes which give a symphony of tone. They are played by Anton Brees.

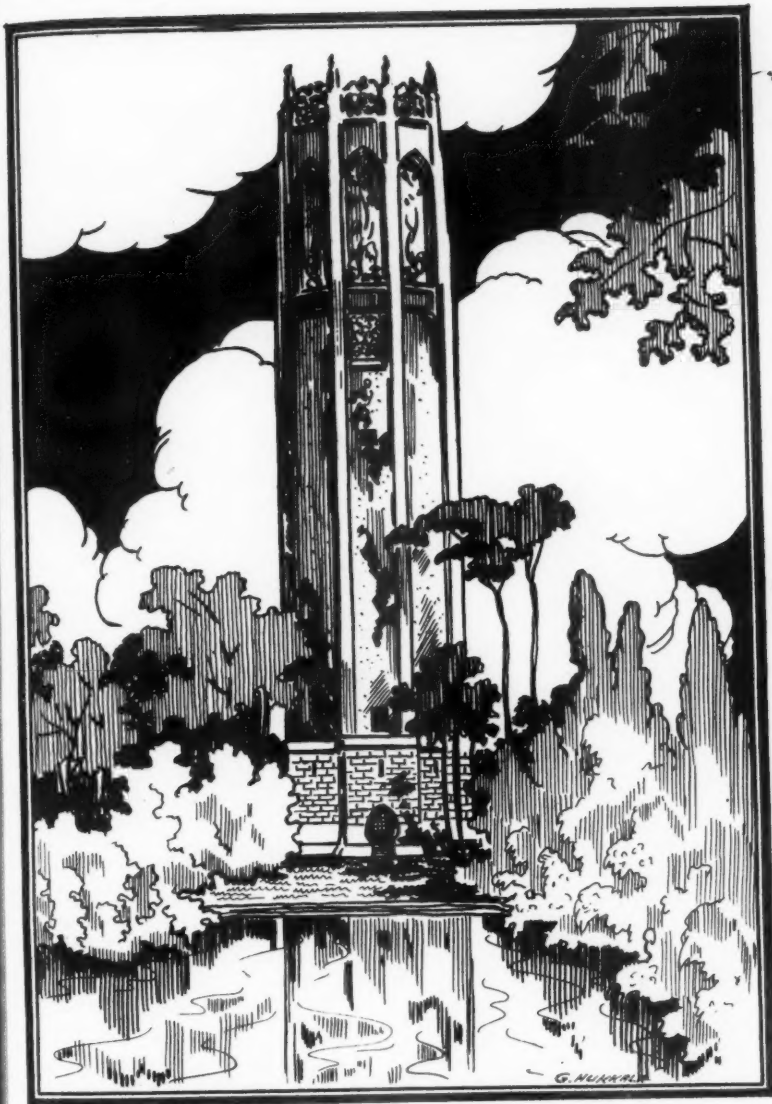
On a stone in the garden the children read this verse:

"The kiss of the sun for pardon,
The song of the birds for mirth—
One is nearer God's heart in a garden
Than anywhere else on earth."

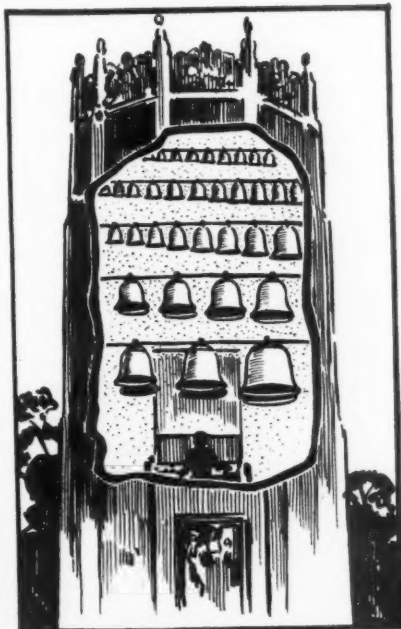
Orchid, Bud, Mother, Father and Aunt Peggy stood waiting and looking at the tower across the lake. It was all so still. Just flowers and birds and God. And then the tower sang. It was as if God had spoken on Sunday morning.

Join Orchid and Bud next month.





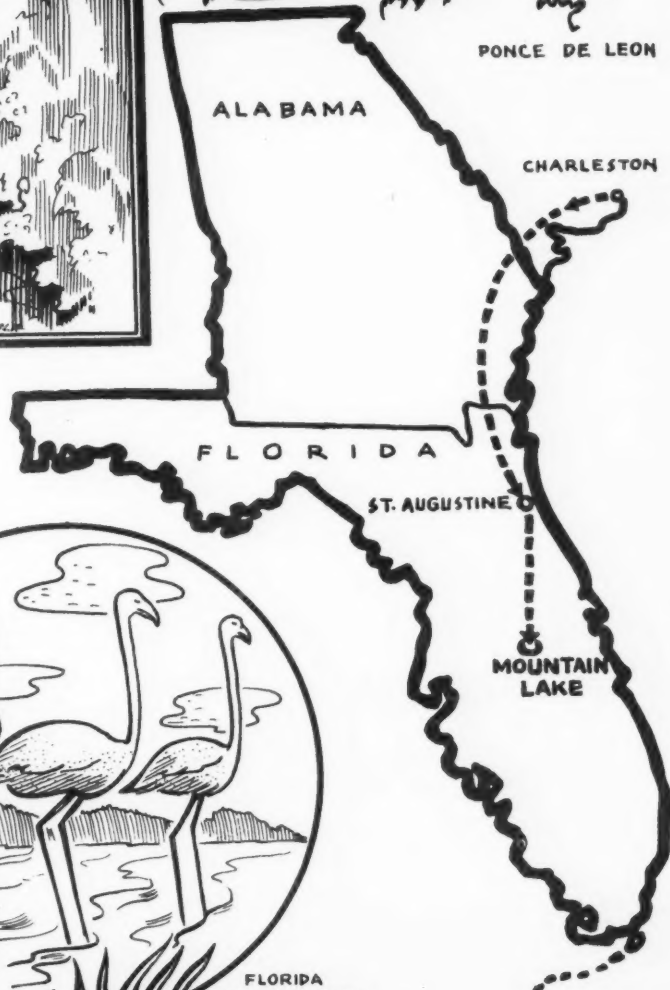
THE
SINGING
TOWER



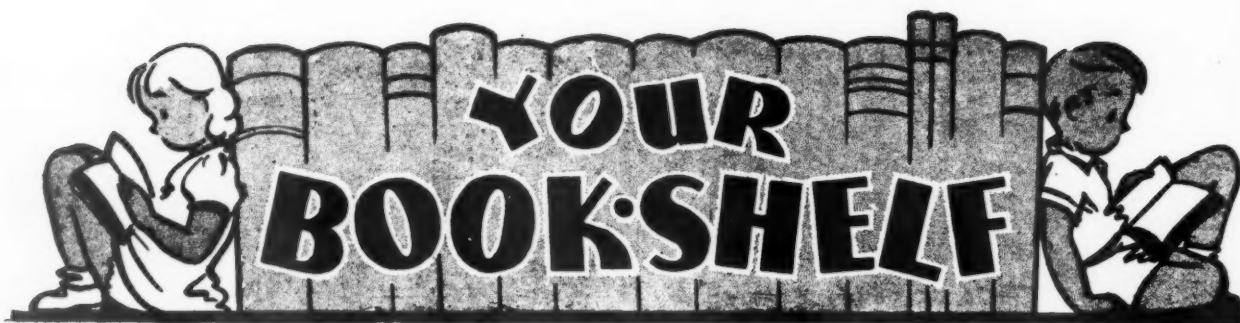
THE CARILLON AND BELLS IN THE TOWER



PONCE DE LEON



FLORIDA
FLAMINGOES



YOUR BOOKSHELF

Tory Hole by Louise Hall Tharp is the story of the adventures of Steven, Hannah, and Jonathan Waring, and their friend, Deborah Gilman. The care of the Waring family is left to Steven when his father joins the forces of General Washington. Deborah, whose family is Tory, joins these adventures with the same spirit as the others.

There are mysterious mills, raids, and even the capture of a spy. The children are made to endure many hardships for a while, but finally all resolves for their happiness.

The setting of the story is Stamford, Connecticut, during the year 1780. It is the aim of Mrs. Tharp to make history alive and exciting and this is her second book for boys and girls written to this purpose. The first is *Lords and Gentlemen*.

(Thomas Y. Crowell Co.—202 pp.—\$2.00)

How Tommy and Pete came to spend the winter with their cousin Sylvia on a ranch or "finca" in Guatemala is told in *Children of the Fiery Mountain* by Marian Cannon.

The descriptions of life, customs, plants, animals, and people of this Central American country are very intriguing. Children will enjoy them.

Of course, the children have adventures, too. They visit sugar plantations, hunt butterflies, build a Nacimiento, lose their dogs but find them again, watch a volcano erupt, and finally get a firsthand view of a Guatemalan fiesta.

The interesting illustrations of which there are many throughout the book are done by the author herself. There are both full color and black and white drawings.

(E. P. Dutton & Co., Inc.—96 pp.—\$2.00)

Sally Benson, noted short-story writer, has written a book for young people called *Stories of the Gods and Heroes*. In it this eminent story-teller has used as the basis of her work the *Age of Fable* by Thomas Bulfinch. She has rewritten some of the tales, omitted some, shortened and edited, so that—in truth—this volume is by Sally Ben-

son. Yet, she has this to say about her present work, "These stories are not mine. They belong to two races who lived and died, and to Thomas Bulfinch who brought them to life again almost fifty years ago."

The volume contains the Greek legends of the beginning of the world, tales of the gods, the Trojan war, the adventures of Ulysses. The stories from Greek and Roman legend are beautifully told.

As a part of every child's education, the myths and legends, *The Stories of the Gods and Heroes*, ought to be included. So many references to mythological characters are made in literature, art, and music that an intelligent understanding of these is almost impossible unless one has a knowledge of mythology. Miss Benson's *The Stories of the Gods and Heroes* fills this need completely.

(The Dial Press—256 pp.—\$2.50)

Let's Explore Music is a series of graded lessons in music. They are written in unit form and these units are divided into (1) Listening, (2) Performing, (3) Creating, and (4) Informational aspects.

Sarah Y. Cline, Instructor in Music Education, Cincinnati Conservatory of Music and the University of Cincinnati, is the author of this most instructive pamphlet. Guided by its suggestions even teachers not especially trained to teach music can make their music periods truly important and progressive.

(Ginn and Company—113 pp.—\$0.30)

Young Mac of Fort Vancouver is the story of Donald MacDermott whose father was a fur trader and whose mother was a Cree Indian. The setting is around Vancouver, Washington, before the days of extensive white emigration.

Young Mac was afraid to go to Fort Vancouver where he would have to leave his friends and begin life on a different pattern. But his courage did not fail him and he was proud to wear the feather of the Northmen.

This is definitely a book for older boys who are interested in tales of frontier life and high courage and adven-

ture. It will be too advanced for boys younger than about eleven years.

Young Mac of Fort Vancouver was written by Mary Jane Carr and illustrated by Richard Holberg.

(Thomas Y. Crowell Co.—238 pp.—\$2.00)

Syd Hoff who draws such amusing cartoons for the New Yorker and other publications has written and illustrated a book for boys and girls. It is called *Muscles and Brains*.

Muscles was a big little boy who drank much milk, got much exercise, was very strong, but who never studied. "I'm strong, I don't need to study," he said. Brains was a little little boy who never exercised, drank little milk, and studied all the time. "I'm smart, I don't need to be strong," he said. (Or words to that effect.) How both boys met a problem which couldn't be solved by brains or muscles alone is the climax of the story. After that they reformed—Muscles studying and Brains drinking lots of milk and exercising.

This is a very amusing book which even very small children will appreciate. The type is very large, predominance being given to the illustrations which are on every page.

(The Dial Press—\$1.00)

Many books have been written about the voyages, trials, triumphs, and defeats of Christopher Columbus; but very little mention is ever made of his two sons, Fernando and Diego. *Sons of the Admiral* by Seth Harmon and Harry I. Shumway relates the story of these two sons of the world's most famous explorer. It portrays them subject to the mockery and derision of all with whom they came in contact. Then, after their father's successes, the boys are shown envied and plotted against by jealous seekers after the favor at the court of Ferdinand and Isabella. Of course, the part which Diego played in the days before his father's explorations made him famous is most touching. How Diego after a while was a page at the court of Spain and how he looked after his father's interests are related in the most appealing manner.

(L. C. Page & Co. — 375 pp. — \$2.00)

SANTA MARIA

Here is an appropriate project for Columbus Day, October 12.

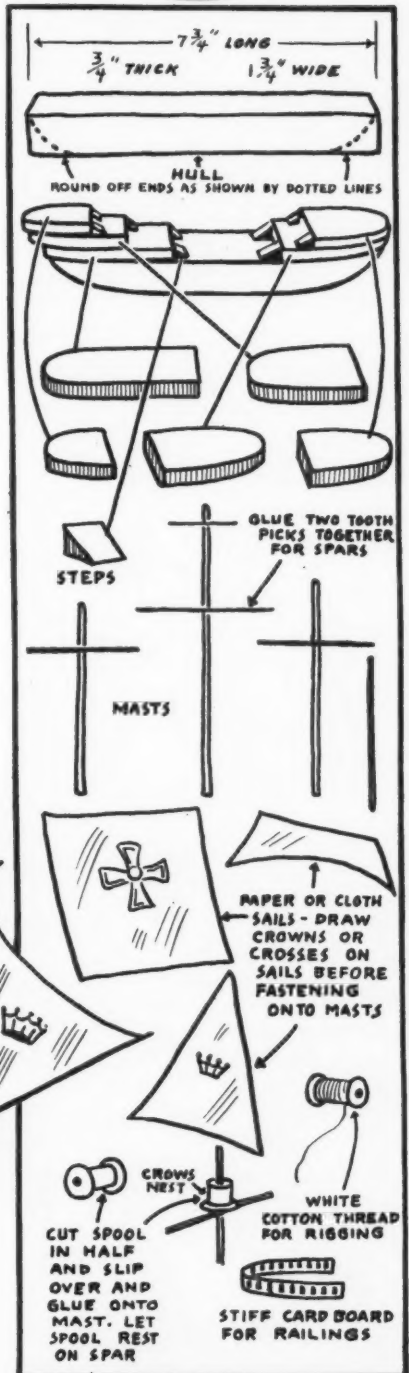
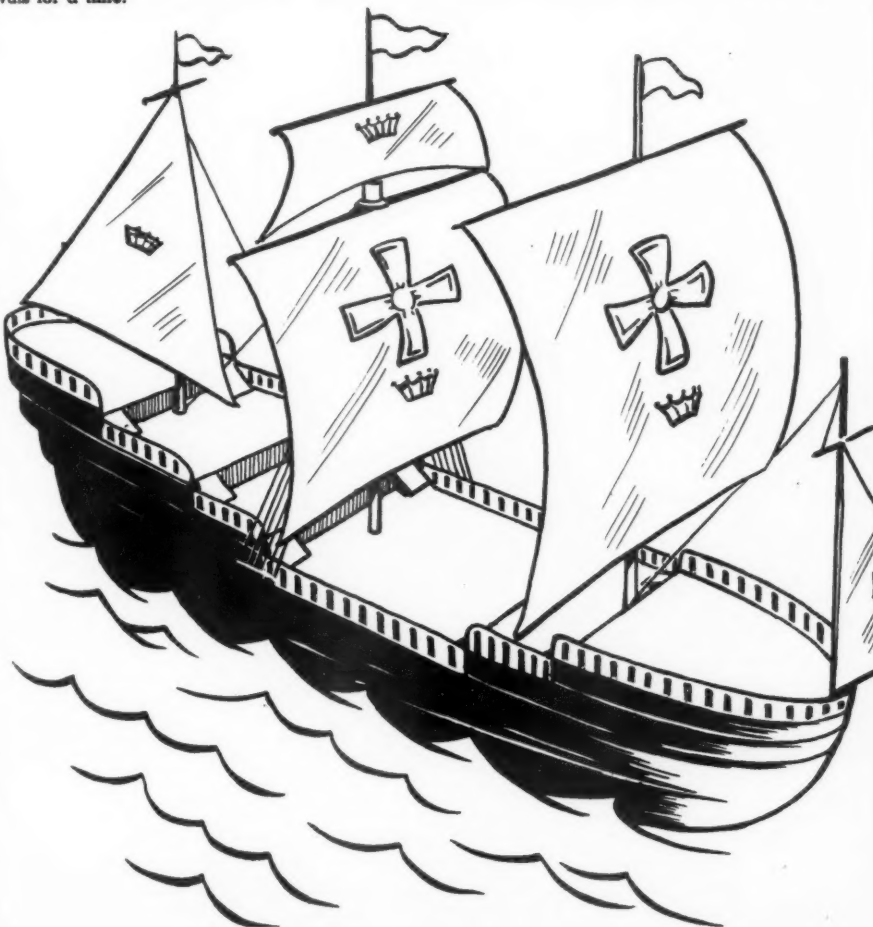
Building the Santa Maria, Columbus' flagship, will appeal to all students from kindergarten through the intermediate grades. Smaller models may be made to represent the Nina and the Pinta, Columbus' other ships.

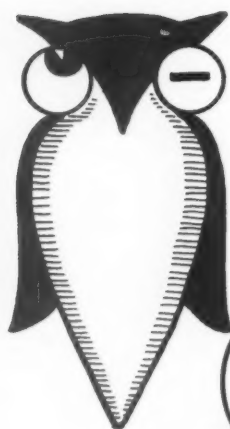
For the primary grades and for kindergarten, build the ship from regular blocks. This will not give it much of the graceful shape of the ship you see pictured, but it will allow the child's imagination to work and the results may surprise you. The number of blocks used may be decreased in size as they are built up so that some of the shape will appear.

Older children will want to make this boat according to the directions and diagrams given. First obtain a piece of soft wood $7\frac{3}{4}" \times 1\frac{3}{4}" \times \frac{3}{4}"$. Then, using a penknife, round the ends of the wood as shown in the diagram. This forms the hull. To build up the decks, glue additional pieces of wood graduated in size. The railings may be made from stiff cardboard and painted with poster paint or colored with crayon. The masts are tooth picks and the sails are white cloth or paper. If cloth is used, the sails may be sewed to the masts; if paper is the material, the sails should be glued. Before fastening the sails to the masts, however, sketch the crowns and the crosses on the masts. Then color with crayon or chalk, or paint with poster paint. The wooden hull and decks of the ship may be either enameled or painted with poster paint. If the latter medium is used, be sure to give the ship a coat of white shellac to preserve the color.

This simple woodworking project might well form the basis for a contest. Let all the students—singly or in pairs—start to make models of the Santa Maria. Give them the basic directions as they appear on this page but tell them that they should try to improve the model in any way they think will be best. Tell them to find pictures of the Santa Maria and to try to make their boat look like the best picture they see. This will stimulate independent research. After all have been completed, hold an exhibition in the room. This might be done in connection with a program for Columbus Day. The parents will be invited and, besides seeing all the model ships, there will be a Columbus Day play, perhaps a round table discussion of the difficulties and problems of Columbus in finding the New World, and any other form of entertainment you can devise.

The children will enjoy making these models when they have some definite use for them firmly in view. The idea of having an exhibition stimulates their interest and makes them friendly rivals for a time.





WINDOW
TRANSPARENCY



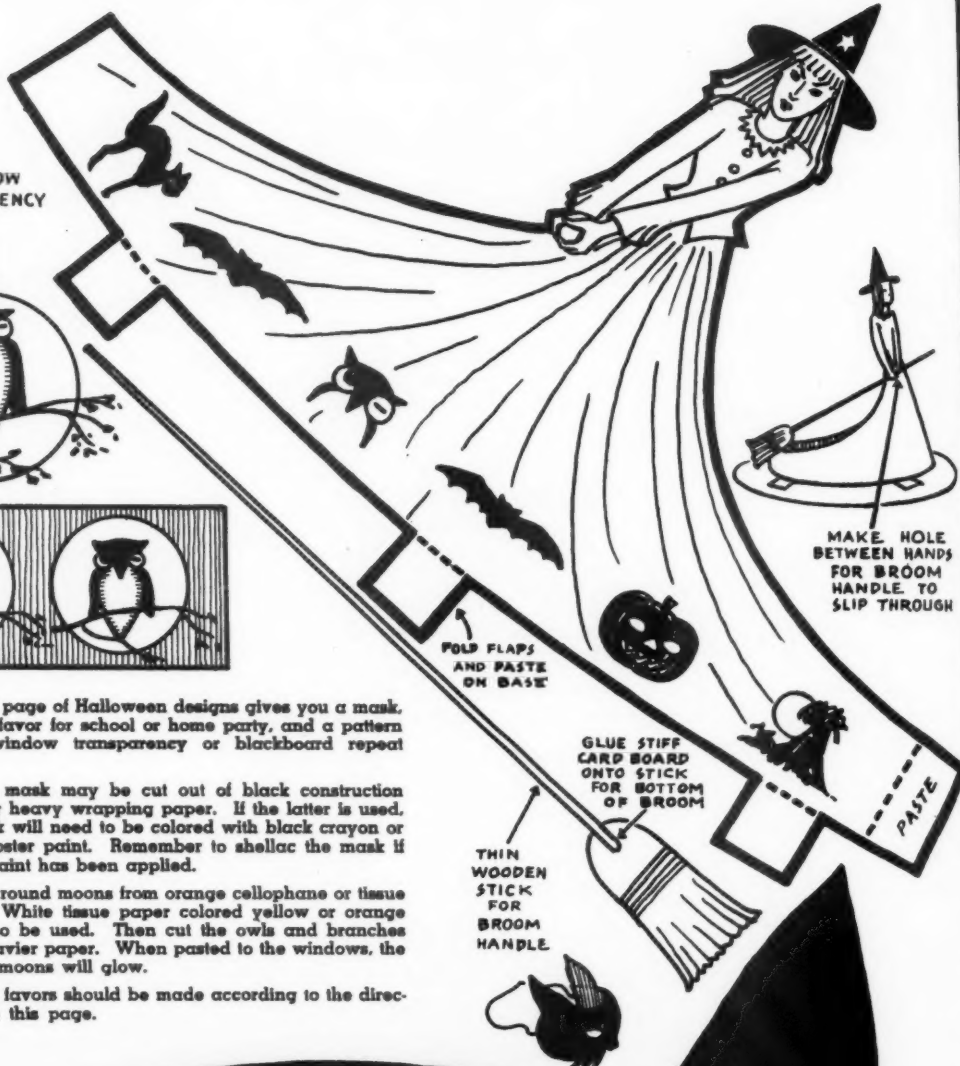
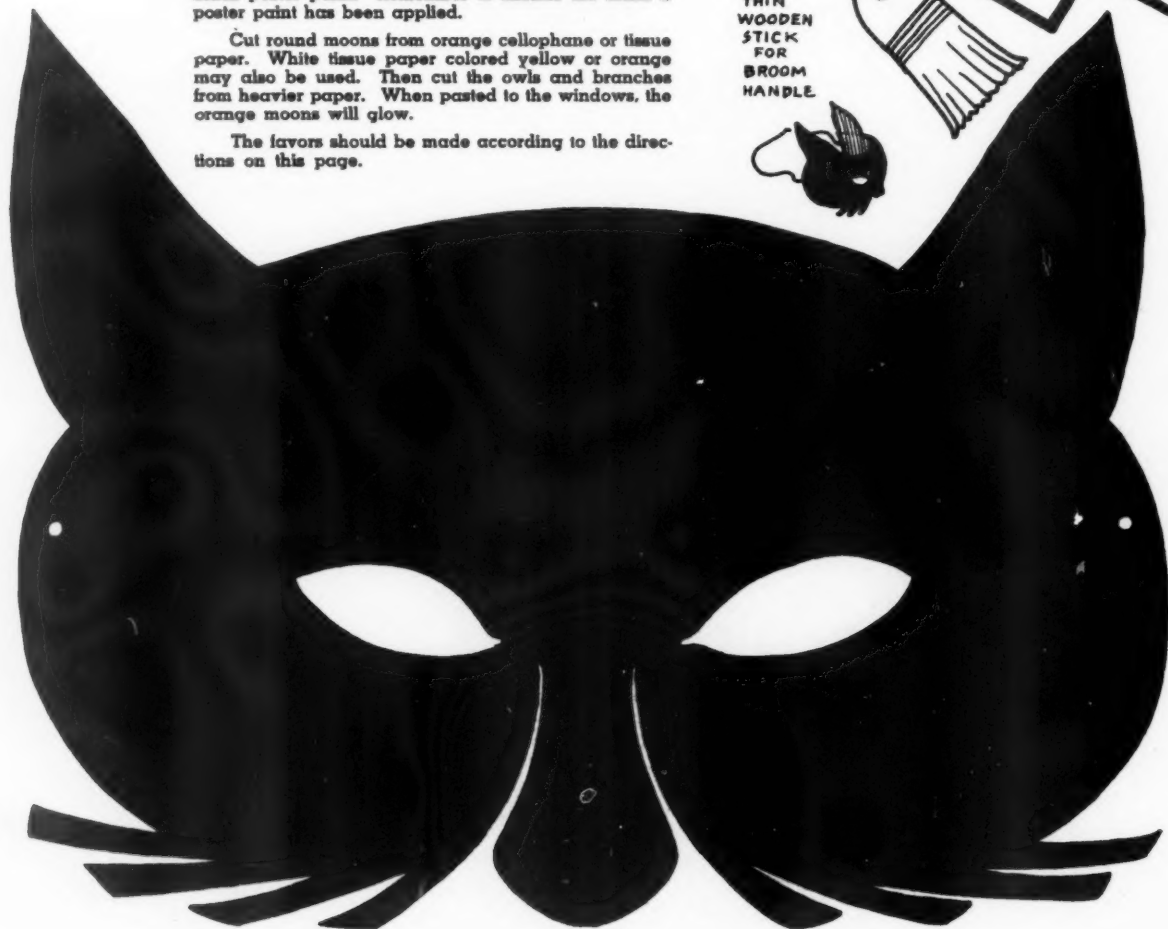
BORDER
DESIGN

This page of Halloween designs gives you a mask, a party favor for school or home party, and a pattern for a window transparency or blackboard repeat design.

The mask may be cut out of black construction paper or heavy wrapping paper. If the latter is used, the mask will need to be colored with black crayon or black poster paint. Remember to shellac the mask if poster paint has been applied.

Cut round moons from orange cellophane or tissue paper. White tissue paper colored yellow or orange may also be used. Then cut the owls and branches from heavier paper. When pasted to the windows, the orange moons will glow.

The favors should be made according to the directions on this page.



EAR-TRAINING IN THE MUSIC CLASS

THIS IS THE SECOND OF A SERIES OF MONTHLY ARTICLES ON MUSIC IN THE GRADES

by
LOUISE B. W. WOEPPEL
Supervisor of Music • Ralston, Nebraska

Most teachers realize that a child must hear a tone or a tune accurately before he can produce it correctly. To achieve this requires two activities: attentive listening and practice in reproducing the tones heard.

Attentive listening involves several factors. All teachers know that children differ in their general intelligence; they also differ in their auditory sensitivity. In some cases this is due to defects in their ears. In most cases it is due to poor listening habits. The devices mentioned below will not correct physiological deficiencies, although they may help in the analysis of a faulty performance. The procedures given may aid the handicapped child to overcome his defect, even as they develop keenness in the sensory organs of the normal child.

It is evident that ear-training is one of the activities that should be included in music classes. Since it is a recognized fact that a child's sense of hearing is likely to be keenest during the earlier school years, it is wise to stress ear-training activities at the lower levels.

The first rote song a child learns is a lesson in ear-training. But that training is only incidental to the entire process; it is not necessarily the most important one. The alert teacher will usually discover, as she rote the first song, that some children are not singing correctly. It is her problem then to determine which children are at fault and to provide corrective drills.

Sometime during the first month of school the teacher should test the voices in her room. To do this, some simple call may be used, such as the name call given in last month's article. With children in the intermediate grades, some phrase from a familiar song such as AMERICA may be selected for individual singing.

From the response given to this call or phrase, the teacher may determine where to seat the children during music period. Usually the clear, dependable voices are placed in the rear of the room. The children who can carry a tune accurately when someone else is

singing but who lose pitch when they sing alone may be seated just in front of the solo voices. Those who sing on one pitch or with low, heavy voices are placed in the front seats. It is the latter group with whom the teacher will need to work intensively.

In primary grades the children enjoy being classified as birds. The best singers may be christened CANARIES; the second group, BLUEBIRDS; and the monotones, ROBINS. It is neither kind nor necessary to tell the class that they receive their names according to their ability to sing. One can commend a child for a light, sweet voice, without comparing his voice to others who do poorly. Children soon learn to recognize good singing by noting whose voices are praised.

When an ear-training drill has been introduced, the entire group should respond at first. The success and confidence of the CANARIES will encourage the others. Later the better singers may be permitted to rest quietly while the BLUEBIRDS and ROBINS sing together. Finally the ROBINS may be asked to respond, by groups and individually.

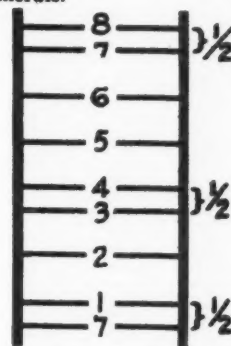
When the class has reached this stage, the teacher might find it advisable to divide the ear-training period for the ROBINS into two or three units, one unit at the beginning of the class, one at the end, and, if necessary, one in the middle of the period.

"Heads down, class. ROBINS, we are going to play 'Wake up Fairy.' When I come to you, I shall sing, 'Wake up. Here comes the sun.' You sit tall and answer 'Good morning.'"

The teacher sings on the pitches 1-5 (do-sol) using the skip from D (above middle C) to A (second space). The children respond on the same pitches. Each child is instructed to imitate the teacher's voice to the best of his ability.

In addition to developing a sense of pitch and a control of the vocal mechanism, the teacher needs to build up the tonal concept of interval skips. One of the best ways to do this is to teach the major scale to the class. The teacher should rote it before she places it

on the board. Whether she uses the numerals 1-8 or the sol-fa syllables will depend upon the usage throughout the system. Let us suppose she intends to use numerals.



Note the halftone indication in the ladder arrangement. The children should be told only that their voices need to step less or more, as the picture shows.

"Today our voices are going to take a walk. Each step has a name. As I sing for you, notice whether I walk UP or DOWN the hill."

After she has sung UP the scale, slowly and distinctly, she continues, "Which way did I walk? Who knows the name of the first step? Can any one tell me the name of the second step? How many steps did I take?"

If the children do not know how many steps she sang, the teacher repeats the scale rather than tell the answer.

"Let us all walk up the hill together." The teacher pitches 1 on D (above middle C) or first line E, if the voices are light, and the class sings the drill once or twice as needed. That is all that should be done with that drill in one period, at primary level.

Next class period the teacher asks, "How many people can take a walk up the hill today?" After they have done that satisfactorily, the teacher says, "Now that we are the top of the hill we should walk home. Which way shall we walk? What is the name of the top step? Of the next step? Whisper the names of the steps softly as I sing them for you."

"Very well, let us walk down together." If the class has no difficulty with the names, she may continue. "Let us try to take a long walk. First we shall go UP the hill, then DOWN again."

"Sometimes we walk up and down a ladder as well as a hill. Let us try that today."

The teacher draws the vertical lines on the board. "How many steps do we need? Why? Which number belongs on the bottom step? What number

comes next?"

The teacher writes the number in correct order and the class sing up and down the ladder.

If more drill is desired, the rows may sing individually, followed by individual pupils. When this is mastered, the class is ready for the basic tonal figures which will appear in sight-reading. If some of the children sing too loudly or heavily, the teacher might say, "I hear some one stepping heavily. We must all step lightly or we shall break the ladder and fall down on our noses." This will amuse the class—but they will remember the advice.

If the children sing correctly, in clear light voices, they are ready for these tonal skips. With some groups it is possible to introduce them at first grade level, second semester. With older children, the work may proceed more rapidly. In any case, it is wise to follow this order of presentation.

"Sometimes we don't sing every step on the ladder. We do tricks as well as walk up and down slowly. I shall point and sing one of these ladder tricks. See if you can tell where I went."

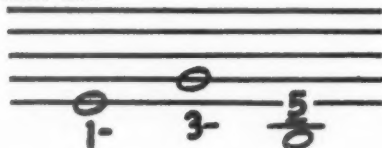
From the pitch of D (above middle C) or first line E the teacher sings, "1-3-5" (do-me-sol) pointing as she sings. "Did I step or skip? Which way did I go? Let us try it together."

If the class masters this easily the next skip may be taught during the next period. (With older children it may be taught the same period.) "We have skipped UP. Do you suppose we can skip down?" The teacher points to the 5-3-1 (sol-mi-do) skips, as the class sings from the board.

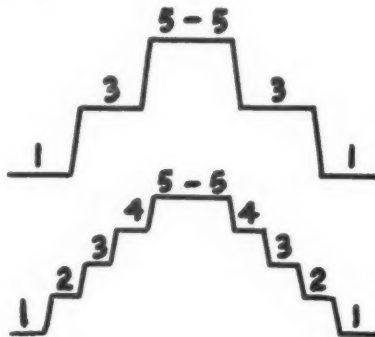
Other figures to be taught from the ladder are listed below in the order of presentation.

- | | | |
|------------|------------|--------------|
| A. 1-3-5 | B. 1-3-5-8 | C. 1-2-3-4-5 |
| 5-3-1 | 8-5-3-1 | 5-4-3-2-1 |
| D. 5-6-7-8 | E. 1-3-3-5 | F. 1-2-2-1 |
| 8-7-6-5 | 5-3-3-1 | 1-7-1 |
| G. 3-4-3 | H. 5-6-5 | I. 1-3-5 |
| 3-2-3 | 5-4-5 | 5-1 |
| J. 5-1-3-5 | | |

In E and F, the duplication may be noted by asking the group to listen for the twins. In those examples where a figure has a horizontal line below it, the line indicates a pitch below the key note. Ex:—



If the group is not ready for flash cards, it is possible to indicate the direction of the figure and the size of the skip by other means such as the graphic presentation given below. This may be put on the board while the children sing each interval to be written. Each one should be studied separately. If the group is ready for a comparative study, the teacher may draw comparative graphs.



The intensive individual drill to correct faulty tonal concepts and inaccurate pitch should be limited to first and second grade, if possible. Third grade children are likely to become self-conscious if the teacher tries to work with them individually, day after day. Such individual help will be more beneficial to older children if it is given in response to a specific need in learning a specific song or musical phrase.

The little games and devices listed below may be introduced to the group and sung first, individually, by the CANARIES. This tends to minimize the differences among the groups and provides good ear-training for all the children. After the tunes and words are familiar, the CANARIES are instructed to listen quietly, with heads down on their desks, as the other children sing. The teacher must not expect to develop CANARIES of children with little musical experience, lazy mental habits, or poor motor control. But, by the end of the first grade, all the BLUEBIRDS should be able to sing without more individual aid. The ROBINS will probably need to be drilled alone all through second grade. Developing a singer is a slow and tedious process, but when a child realizes that, at last, he can sing high and clear like his classmates, his satisfaction justifies the work, both to him and to his teacher.

EAR-TRAINING GAMES AND DRILLS

Drills to be used in voice building and ear-training for the monotonies:

Use the pitches 1-5 (do-sol) at first; later try the 1-8 (do-do) skips; if other pitches are better they have been indi-

cated.

In each of these drills the dash is used to indicate a change in pitch from the low note to the high. The next line again begins on the low pitch.

A. PEDDLER

Teacher:

"Pop-corn, Pea-nuts, Come and buy" etc.

(The child repeats these at first.) Later a child becomes peddler.

Bluebird or Robin:

"I want-some," or
"No, thank-you."

B. DOCTOR

Teacher:

"Good morning.
How are-you?"

Child:

"Very-well, Thank-you."

C. ANIMALS

In the following the teacher sings first, then the child imitates.

Rooster

"Cock a doodle-do
How are-you?"

Dog

"Bow wow-wow
Watch-me-run-up-hill."
(To be sung on pitches
1-2-3-4-5.)

D. BIRDS

Robin

"I'm a rob-in
Cheer-up
Cheer-up."

Bob-white

"I'm a bob-white
Bob-white
Bob-white."

E. TOYS

Drum

"I'm a big bass drum
Rub a dub dub."

(To be sung on pitch 1
throughout.)

Horn

"I'm a horn
Toot, toot, toot."

(To be sung on pitch 5.)

The class should be encouraged to think of new "songs" that fit the season and the group. Sometimes it is well to correlate action to express the change in pitch. For example, if the ROBIN in question sings:—

"I'm a -bird

(With hands outstretched to shoulder level.)

I fly so-high."

(Hands are raised high in the air with the word "high.")

Drills are used to teach pitch discrimination and recognition. These may be used as soon as the figures have been taught.

The

VIOLIN



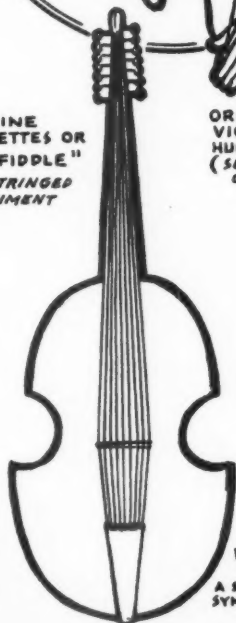
ANTONIO STRADIVARIUS
EXAMINING ONE OF
HIS VIOLINS

GIGUE
(THIRTEENTH
CENTURY)

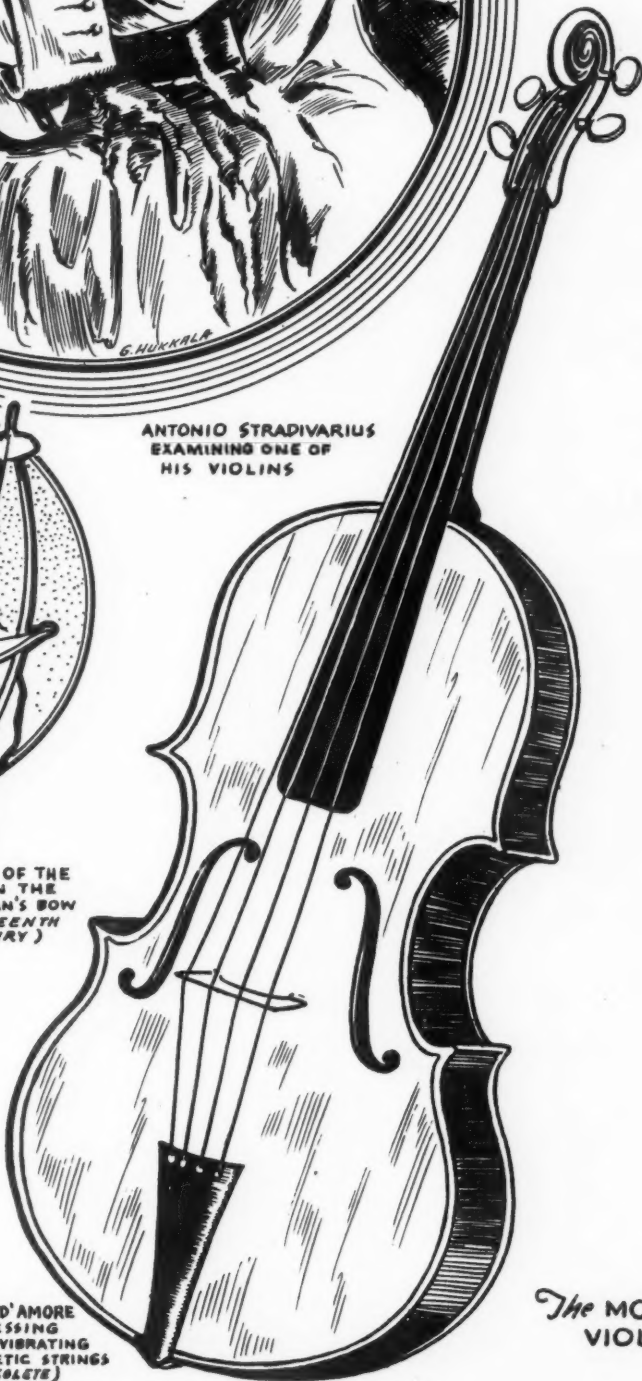


MARINE
TRUMPETTES OR
"NUN'S FIDDLE"
ONE STRINGED
INSTRUMENT

ORIGIN OF THE
VIOL IN THE
HUNTSMAN'S BOW
(SEVENTEENTH
CENTURY)



VIOLA D'AMORE
POSSESSING
A SET OF VIBRATING
SYMPATHETIC STRINGS
(OBSOLETE)



The MODERN
VIOLIN

PROGRESSIVE ART IN PROGRESSIVE SCHOOLS

by
HAROLD R. RICE

*Critic Teacher of Student Teachers, University of Cincinnati,
Art Supervisor, Wyoming Public School System, Wyoming, Ohio*

LEAVES

Nature presents a wealth of art material for correlation purposes during the fall months of the school year. Very elaborate and very simple projects can be carried out by the pupils. A few possibilities are outlined herein.

LEAF STENCILS

Pupils are eager to handle different mediums but often teachers fall into a rut. A variety of materials and mediums is just as essential to a well balanced program as a variety of foods is to a good menu.

Stencils offer many possibilities. The reader is cautioned not to become confused in interpreting "stencils." A progressive teacher will insist on creativeness on the part of the pupil. Commercially made stencils are obsolete in the modern program.

To make stencils, pupils should first have a substantial collection of autumn leaves of various sizes and shapes. These are then studied for contour and color. It might be well actually to trace around several leaves to make it possible better to visualize the possibilities.

Once the pupils are familiar with leaf contours, each child should draw a large freehand sketch of a leaf. The leaf is cut away from the paper giving a paper leaf and a sheet with the leaf outline. Fig. 1. Several different styles and sizes should be made.

USING THE STENCIL

Many projects can be carried out with the leaf stencil. One large leaf can be used for a most fascinating composition. Both the paper leaf and the leaf outline (Fig. 1) are needed. These are placed on a sheet of manila paper and moved around, overlapped, etc., until composition is formed. Then, with a stencil brush, the composition is painted. Fig. 2.

The reader will note that one part of the composition is a leaf with the inside shaded while a second leaf appears with the shading on the outside of the leaf. This is effective, yet simple in execution. The part shaded within the contour is done by using the sheet (A) of leaf outline. The leaf with shading outside the contour is done by placing the paper leaf on the sheet and shading around it. (B).

TECHNIQUES

There are a number of mediums for the above shading effect. Reference has been made previously to a "stencil

brush." This is a commercial brush with short stiff bristles. However, it is a simple matter to make one. An old oil painting brush may be used. Snip the bristles away to within $\frac{1}{4}$ " of the metal band holding the bristles in place. Either the flat or round style brush will prove satisfactory. Ten cent stores carry oil brushes. The brush used should not be over $\frac{1}{2}$ " in diameter.

COLORING CHALKS

With the stencil brush now made, obtain a quantity of ordinary colored chalks. The large kindergarten type are best. The square type is preferred. Obtain a quantity of the chalk upon the brush by stroking it in one direction across the chalk a few times. Then, working in one direction, stroke across the open portion of the stencil. Many different effects can be obtained by varying the pressure on the brush. To make outlines darker, merely run a darker shade over top of the color next to the stencil, continuing the stroke in same direction.

WATER COLOR

The cake water colors in the school sets give a very brilliant effect and can be used instead of chalk. Care must be taken not to permit the colors to become too thin as it will give a solid blot. The brush strokes should show.

POSTER PAINT

A most popular technique with artists is the "dry brush." This method can be simplified for student use. The end of the brush is dipped into a pasty quantity of poster paint. The paint should be rather thick (much thicker than for normal painting) or the brush strokes will not show. Further, a very small quantity of the paint is used each time on the brush. Because of the very little water in the thick paint; and, since the paint dries rapidly on the brush; the name "dry brush" originated.

Several brushes should be available so that it is not necessary to use the same brush for a number of colors. If a brush is cleaned and then used before the bristles are allowed to dry, the brush strokes are lost.

LEAF PATTERNS

After creating the leaf pattern, the pupil may make any number of arrangements. Fig. 3 shows a grouping wherein the leaves overlap forming a most unusual design. It is also possible to make a more formal "all-over" with leaves as a unit of repeat.

BOOK COVERS

After a preliminary study of the shapes of the different leaves, highly fanciful designs can be created. These are pleasing designs for book covers. Fig. 4.

ABSTRACT ALL-OVERS

By cutting leaves of various shapes and sizes, placing these side by side, their contour is then outlined. The contour should be in a continuous line, but it should move in a zig-zag manner. Careful planning will give unusual patterns, Fig. 5. The actual shape of the leaf no longer exists.

WAXED LEAVES

Pupils desiring to retain leaves in their beautiful natural colors can do so by giving them a thin wax coating. The leaves should be dipped into a melted solution of ordinary wax. The coating should not be too thick as the coloring will be greatly reduced.

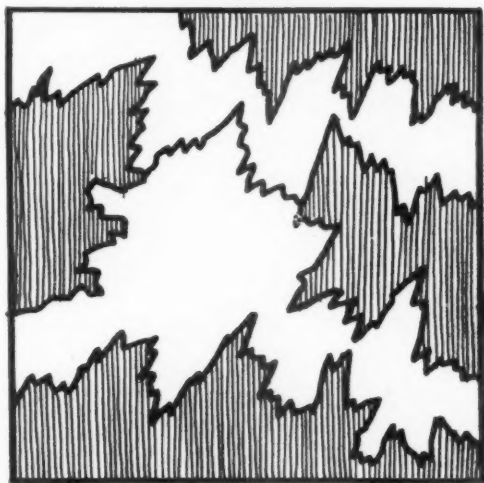
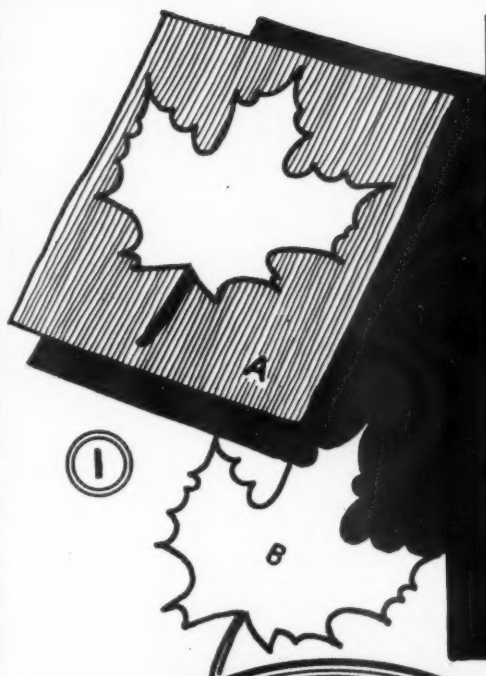
MODELING

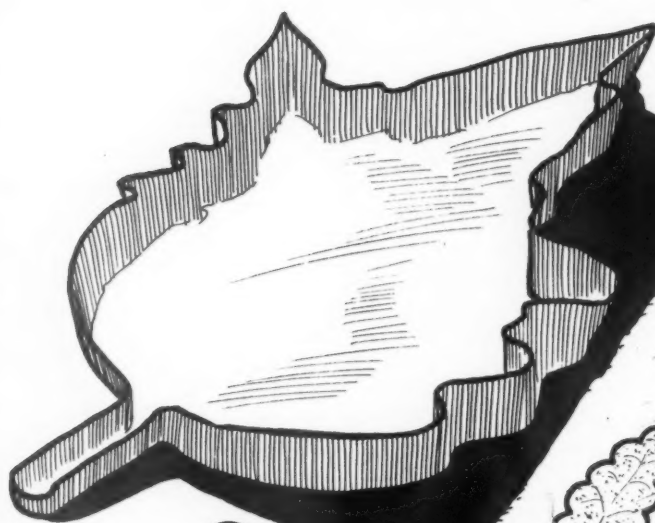
Using the leaf as an inspiration, simple forms such as pin trays and ash trays can be modeled from clay by small children. Once these objects have been dried (baking in an oven aids in hardening them) they can be gayly colored with poster paints and then given a coating of varnish or shellac to make them water-proof. (Fig. 7).

The form can be modeled in two ways. (1) The clay is formed into an oval ball, and parts cut away until the desired shape is completed. (2) A flat slab of clay can be formed and the outline of a leaf drawn upon same. The clay outside of the contour is removed and the clay leaf permitted to become partially dry. Finally the walls of the shape are formed by bending the flat edges up into shape. Caution! The clay must not be too dry or it will crack under the bending process.

ANCIENT IMPRESSIONS

Although more of a historical nature, children will enjoy making "leaf impressions" in a clay slab. A clay tablet is formed, and actual leaf specimens pressed against the clay. The leaf is removed and if properly impressed, the entire leaf is reproduced in the clay even to the tiny veins. The clay slab should be allowed to dry. Then, shellac for preservation. This project offers an excellent opportunity to develop interest in fossils, rock formations, petrified trees, etc. (Fig. 8).





7



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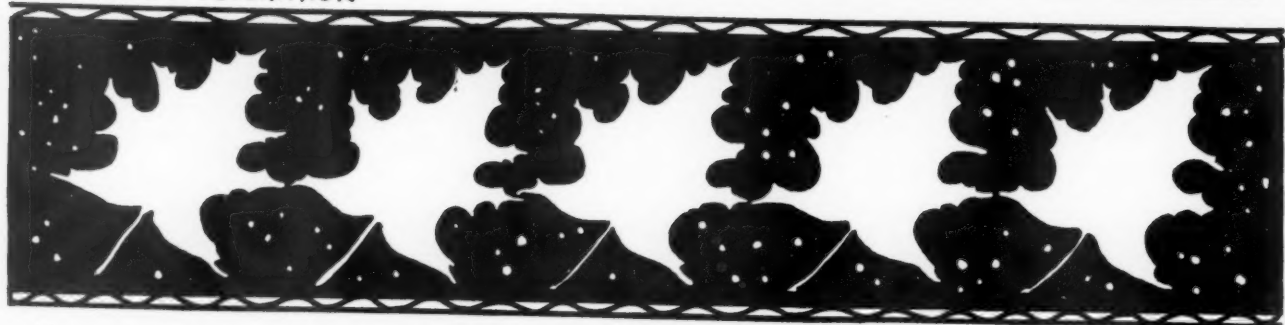


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NEWS AND DISCUSSION OF INTEREST TO TEACHERS

We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, JUNIOR ARTS AND ACTIVITIES.

During the past year many teachers submitted their ideas and suggestions for this page, as well as many of the projects that have recently appeared. From the many letters we have received, I know our subscribers have found the suggestions very helpful.

We are very grateful for this cooperation. It has helped us build a more useful and helpful service to you.

PRODUCT MAPS

by
ARLEVA DE LANY
Bristow, Nebraska

Product maps showing the actual products of the state were made by a fifth grade geography class, and they proved to be so popular that they were chosen to be sent to the State Fair from our county. The maps were drawn on tag board three feet long and two feet wide. The board was enameled a light green. Such crops as wheat, corn, barley, flax, and small products as flour, sugar, etc. were placed in capsules and tied on the map with cord. Bulky articles such as hay, grasses, lumber, minerals, stones and others were tied on without being placed in capsules. Oil was put in small glass bottles. The capsules and products were placed in the exact location in which they were produced or obtained in the state. Lettering under each capsule was done in India ink.

THE CHILDREN'S SHELF

by
JANE KNIGHT
Huntington, Indiana

In our classroom cupboard is a shelf that belongs to the children. Here we keep paste, rulers, scissors, compass, papers, crayons, colored chalk, and other things.

Every child knows he is free to use any of these materials as long as he does so in moderation. The rest of the class is very critical of anyone who wastes anything.

Often I put surprises such as—blot- ters, samples, handwork, puzzles, hecto- graphed pictures, etc.—on the shelf.

This shelf is the source of much constructive, creative work done by the children of their own initiative.

BASEBALL SPELLING GAME

by
GRACE SCULL
Bridgeton, New Jersey

An easy way to conduct a spelling review is to make it in the form of a baseball game.

Divide the class into two teams. Designate four places in the room to be used as bases and home plate.

A member of the first team steps to home plate and is given a word to spell. If he spells it correctly, he moves to first base. From that position he attempts to spell a second word. If he succeeds, he goes to second base. This follows until he crosses home plate or scores a run. If he misses at any base, he is "out" and is out of the game and must return to his place. Members of the different teams may alternate at bat so that the game will not become monotonous.

Each time a member of a team crosses home plate a run is scored for the team. The team with the largest number of runs is the winner. Individual winners are determined by the number of runs a child obtains.

LEAF CASTS ARE INTERESTING

by
MRS. J. GILMER CAPPS
Tipton, Oklahoma

Today we made leaf casts. They are loads of fun. Green leaves are placed on smooth modeling clay. A paper is placed over the leaf and the leaf is pressed into the clay. With pincers or any sharp instrument, lift the edge of the leaf until the entire leaf may be removed from the clay.

Place the clay in a round or square cardboard box lid. Pour plaster of Paris mixture into the mold and let set for a day. Remove the mold from the cast. The leaf will appear in clear relief. Water colors may be used for tinting.

The casts may be glued to wood and made into attractive book ends. If desired, they may be gilded or silvered.

QUOTATION FOR THOUGHT

Initiative is doing the right thing without being told.

—Hubbard.

BINGO—A READING GAME

by
HELEN C. CONNOLLY
Livingston Manor, New York

Vocabulary drill is so necessary in teaching the first grade reading that it is absolutely essential to use different games to avoid an unfavorable attitude by the children.

In playing "Bingo," we use words on the cards instead of numerals. I have printed words that are confusing even to some third grade children—want, went, was, were. The leader is the one who won the previous game. He reads the words instead of numerals. If the child has the word on his card, he places a small square of paper or card-board over it. The game continues until someone calls "Bingo."

All the rules are carried out exactly as in regular "Bingo."

I frequently use this game since the children appear never to tire of it. Perhaps they like it because their parents go to Bingo Parties. I often have a very interesting language lesson preceding our game, particularly if mother is going to a Bingo Party that night or went the night before. She may have won a prize which son or daughter is eager to describe.

I have noticed that a special effort is made by the individual pupils to try to get "bingo" after we have played the game a few times.

Have you seen a copy of *The Art Teacher* by Pedro J. Lemos? We recommend this book as being a very important addition to the working library not only of art teachers but also of teachers not especially prepared to teach this subject but who are required to teach it. (See September issue of JUNIOR ARTS AND ACTIVITIES.) In the event that you would like additional information on this or other art books, write to School Arts Magazine, Worcester, Mass.

A set of Teacher-Plans for each month seems to us an ideal solution of many of the problems which confront the teacher. There are poster designs, black-board boarders, and historical posters. They may be obtained from Ann Marie's Workshop, 5932 Newburg Avenue, Chicago, Illinois.

SAND PAINTING

ANCIENT INDIAN CEREMONIAL ART

by
GEORGE R. MOMYER
Redlands, California

One of the oldest things under the sun has become one of the newest on the school arts program. The soft, warm colors of the painted desert glow in the sand paintings of the Pueblos and Navajos. They have artistic value and ceremonial significance and are worthy of some attention in the art course. A myth of the Navajos contends that their colorful pictures were drawn by the gods upon the clouds and were thus revealed to the Navajo medicine man. The Navajos could not paint upon the clouds, so, in the painted desert they found the most attractive colors and followed the divine command to reproduce the cloud paintings in their sand paintings.

They ground the colors, and after much practice became skilled in painting the ceremonial designs with native colors on the warm brown sand.

In recent years at National expositions, Chicago, New York, San Francisco, and at local ceremonials in the Indian country, Indians have been seen demonstrating this art. Only lack of suitable material has prevented experimentation in the same art in the schools. Such materials are now available and it will soon be easy to approximate the artistic work of the Indian, but there should be realization, not only of the artistic beauty, but also of the religious and ceremonial significance of the sand paintings.

The American Indian is very religious. In his own way, daily, he recognizes divinity in the glowing sun, the rustling leaves, the majestic mountains. At sacred times birds and beasts speak to him and the four winds bring him messages. To appreciate his art, and particularly to share it, one must feel the impress religious and ceremonial tradition make upon him.

A sand painting is usually a prayer, in springtime for abundant bloom, at harvest time a prayer of thanksgiving for food, a prayer for rain, a prayer for deliverance or from enemies.

The Indian goes out into the desert and brings in a blanket load of brown sand which he spreads evenly on the floor of the medicine lodge, and arranges near by small bowls, each full of a colored sand that has been ground to a powder in a stone mortar. The colors are red, white, yellow, blue, charcoal black, and sometimes an ad-

ditional shade made by mixing two of these. The blue is really a blue gray. The Navajo calls the gray fox a blue coyote, and a gray sheep he calls a blue sheep.

Every line of the sand painting is to be free hand, every color and figure from memory.

The level brown sand is made smooth as a floor with a flat stick. All is very quiet as the chanter goes out to plant the five plumed wands in front of the medicine lodge to let the gods and men know that sacred pictures are being drawn.

The artist, directed by the medicine man, places his bowls of color where he can reach them easily. Starting at the center of the floor and working out, he takes a very small quantity of the color in his enclosed palm and allows it to sift between his thumb and forefinger. When he makes a mistake he does not brush away the pigment. He covers his error by pouring sand upon it, and draws the corrected figure over the new sand. He blows on his hand at each change of color to remove any superfluous pigment.

The figures of the gods are first drawn, then their clothes are put upon them. The naked body is made in its appropriate color, white for the East, blue for the South, yellow for the West, and black for the North. The figures in the East are begun first, South next, West third and North last.

The male gods are made always with round heads, the female gods with angular heads, usually rectangles. The four sacred plants, beans, corn, pumpkins, and tobacco are often drawn.

Snakes and dragon flies guard the water supplies, dancers hold reptiles in their hands to frighten the evil spirits. A rainbow usually surrounds the sand painting. It is represented as a female goddess, her feet resting on the earth at one side, while her head rests on the earth at the other side of the sand painting.

When the function for which the painting is made in a given ceremonial is completed, the medicine man directs the destruction of the design. All is very quiet as one of the artists sprinkles pollen from a small bag over all parts of the sand painting and a helper artist brushes the design into the foundation sand with an eagle feather. This sand is gathered in a blanket and is carried out on the desert, sometimes to be deposited in a shrine.

In school practice, a sand table or sand table top, about three feet wide and four feet long, with a one inch strip around it to retain the sand, is useful for practice, although for demonstration or exhibition purposes it is practicable to use the ground outdoors as the Indians do.

The sand table should be painted the color of the foundation sand, a rich brown. It will then be possible to practice with single colors on the sand board, returning each color at the close of the practice to its receptacle. In this way an unlimited amount of practice in the technique of dispensing the sand may be had without waste of materials.

Since the designs are made traditionally from memory, the novice should create his designs first on brown paper using colored pencils, then memorize the design and transfer it to the sand table in colored sands.

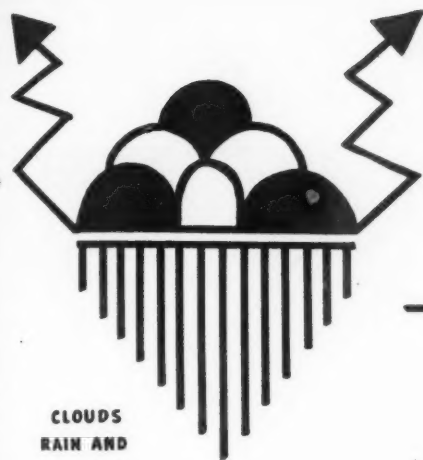
When practice has developed confidence and skill, he is ready to undertake one of the most fascinating ventures in all art, dry sand painting in colors. In Indian costume and with authentic materials he can demonstrate the art with fidelity. Whatever success is had, the amateur artist will marvel at the work of the Navajo and pay him understanding tribute as a true artist who is able to take the common things of life and weave them into a prayer.

Pictures of Navajo sand painting in color may be seen in the following volumes which are obtainable at most public libraries.

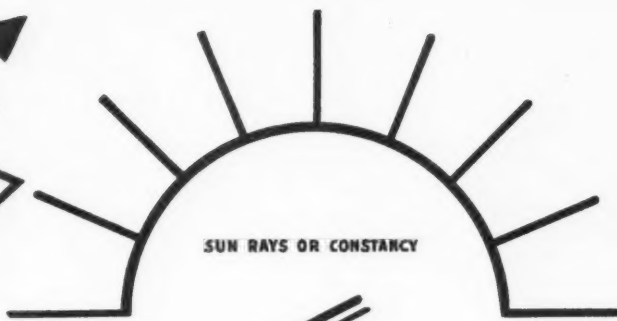
Bureau of American Ethnology, Eighth Annual Report. Read pp. 235-285, pictures on pp. 240, 260, 262, 264, 266.

Bureau of American Ethnology, Fifth Annual Report. Read pp. 385-451, pictures on pp. 397, 448, 450, 452.

Art and Archaeology, Vol. 34, p. 262.



CLOUDS
RAIN AND
LIGHTNING



SUN RAYS OR CONSTANCY

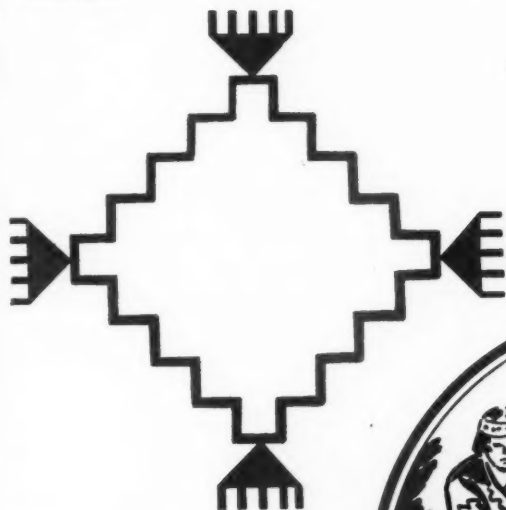


SUNRISE



WATER

LIGHTNING



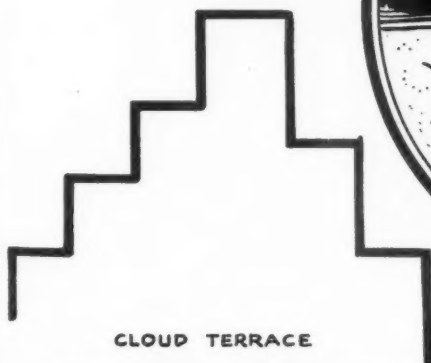
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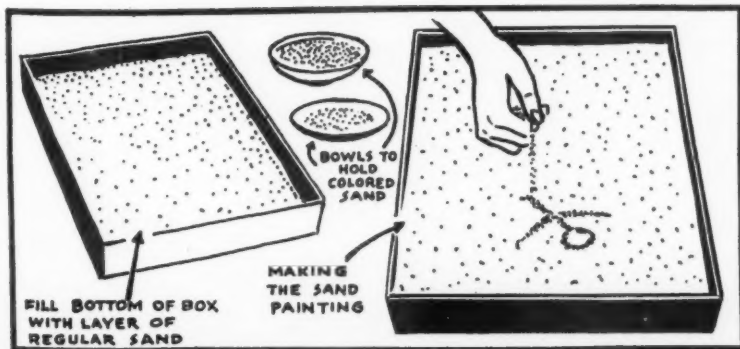
INDIAN ARTIST
MAKING A SAND PAINTING



YEI - ADAPTED
FROM SAND
PAINTINGS

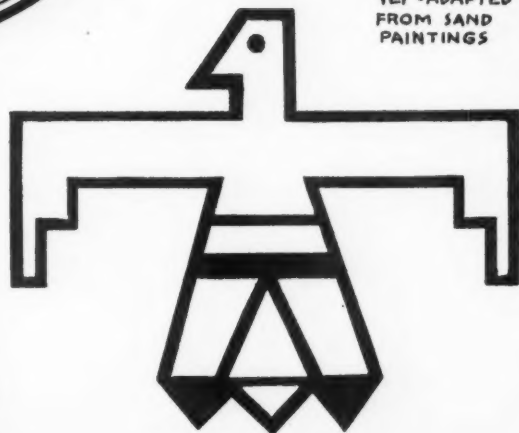


CLOUD TERRACE



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MAKING
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• CHALK •

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The answer is—millions of years!

In the sea live very, very small animals or organisms. When these organisms called foraminifera die, they sink to the bottom of the sea—into the "sea ooze" as it is called. After centuries a thick layer of these dead organisms is formed.

More centuries pass.

The ocean bed shifts. What once was a mile or more beneath the waves is now exposed to sun and air. These elements dry the chalk.

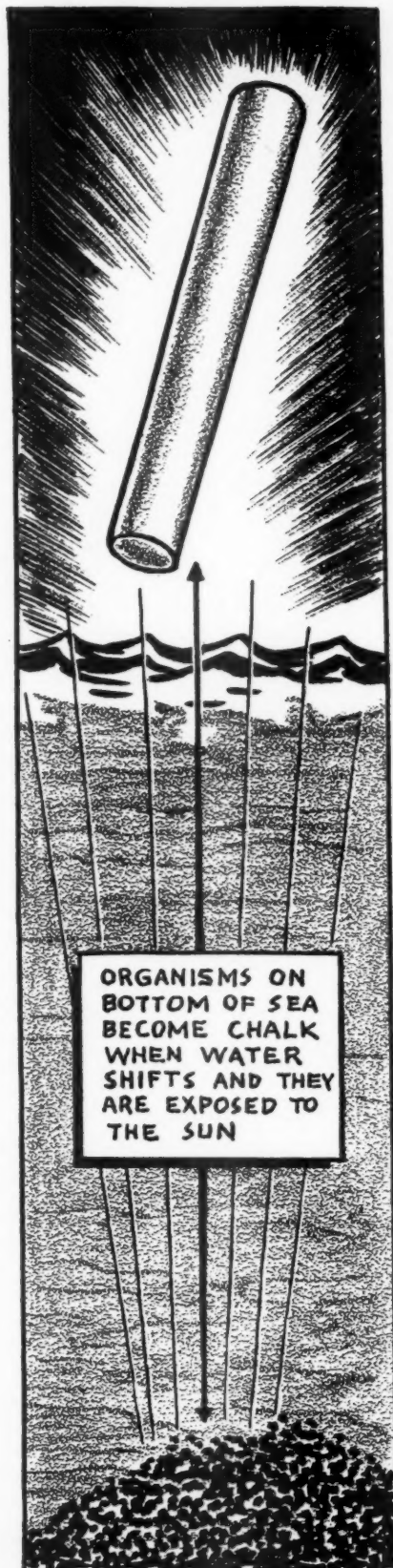
There are some impurities in the chalk which causes a variation in color. Chalk is white or slightly yellow or grey.

Thus there are now chalk cliffs of Dover, a chalk mountain (Mt. Ararat) and great chalk beds in Texas, Kansas, and Arkansas. England is generally considered to produce the best chalk and it was there that chalk first came to be used.

If chalk is formed by the shells of little animals, how many are required to make a piece of chalk of common size? Men of science can only estimate, but they say that millions of these tiny foraminifera are needed to make one cubic inch of chalk.

Chalk is an extremely useful article. Teachers and their students would be at a loss without it. But chalk is also used in crayons, quicklime, whiting, and many toothpastes. Of course, other materials are used with the chalk to make these commodities.

Now chalk may be made artificially because scientists have analyzed and discovered the chemical formula for chalk. It is merely calcium carbonate—limestone. The name chalk comes from the Latin word calx, meaning lime.



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NEW FEATURES

Last month we told you about our new music feature by Louise Woepfel, Music Supervisor; about our new Safety material by Hazel Morrow Dawson; about our new feature on teaching methods by Netta Dresser. Now we are happy to announce a new addition to our editorial staff. Yvonne Altmann, Kindergarten Director, of Oshkosh, Wisconsin, will give you, through JUNIOR ARTS AND ACTIVITIES pages, proven material that will interest every primary teacher. Don't miss any of these new features. We are adding all this new helpful material for you — JUNIOR ARTS AND ACTIVITIES is your magazine — support it — tell your friends about JUNIOR ARTS AND ACTIVITIES. Have you ordered your JUNIOR ARTS AND ACTIVITIES subscription — if not — please do so today — you can not afford to miss a single issue. You owe it to yourself — turn to the back cover — make your selection of magazines along with JUNIOR ARTS AND ACTIVITIES — send in your order today — once you use JUNIOR ARTS AND ACTIVITIES you will never be without it.

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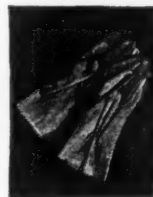
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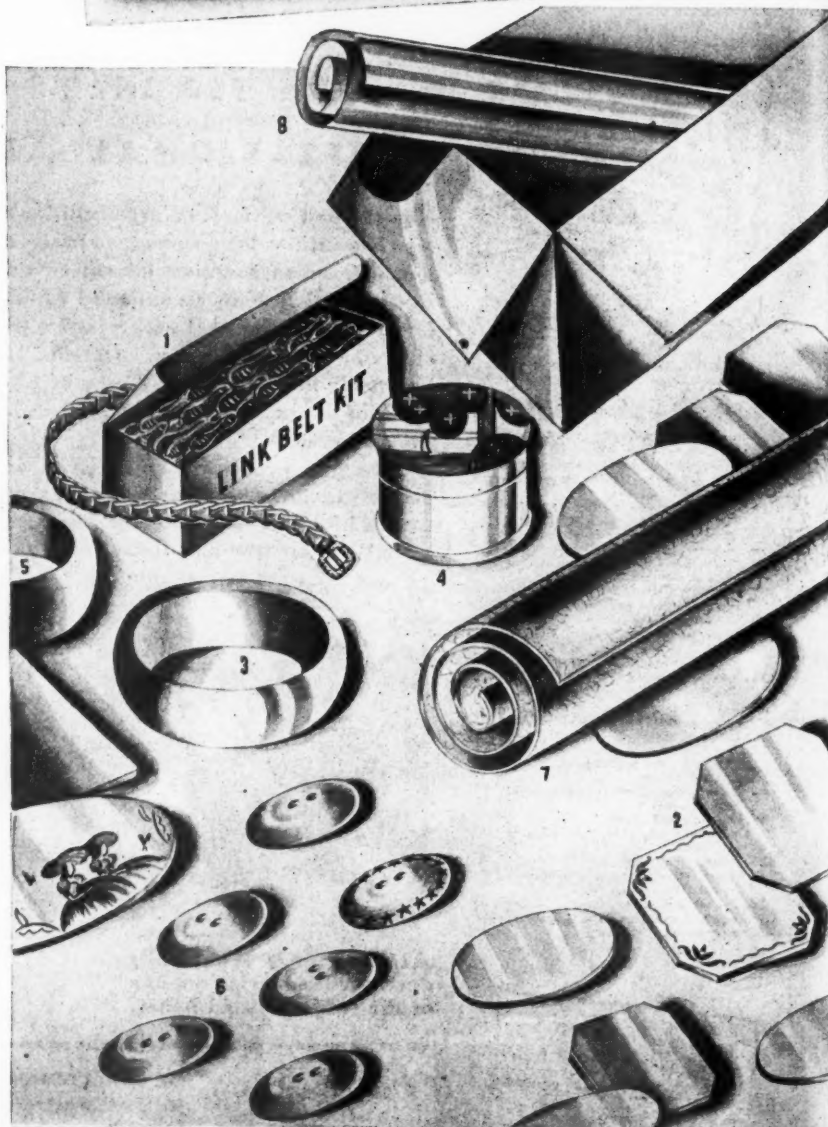
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